













BIOGRAPHIA DRAMATICA;

OR, A

COMPANION TO THE PLAYHOUSE:

CONTAINING

Historical and critical Memoirs, and original Anecdotes;

OF

BRITISH AND IRISH
Dramatic Writers,

FROM

THE COMMENCEMENT OF OUR THEATRICAL EXHIBITIONS;

AMONG WHOM ARE

SOME OF THE MOST CELEBRATED ACTORS:

ALSO

AN ALPHABETICAL ACCOUNT, AND CHRONOLOGICAL LISTS, OF THEIR WORKS;
THE DATES WHEN PRINTED, AND OBSERVATIONS ON THEIR MERITS:

TOGETHER WITH

AN INTRODUCTORY VIEW OF THE RISE AND PROGRESS

OF THE

BRITISH STAGE.

ORIGINALLY COMPILED, TO THE YEAR 1764, BY

DAVID ERSKINE BAKER.

CONTINUED THENCE TO 1782, BY

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BIOGRAPHIA DRAMATICA.

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M A C

1. **THE MACARONI.** Com. by Robert Hitchcock. Performed at York. 8vo. 1773. It was once acted at the Haymarket.

2. **THE MACARONI.** Farce. We are told that such a piece exists in MS. which was written some time between 1770 and 1780, but was, probably, never performed; though the copy which our informant had seen had several passages marked for omission, in the same manner as plays belonging to theatres usually have. Might it not be an abridgment of the foregoing article?

3. **MACBETH.** Trag. by W. Shakspeare. Fol. 1623. This play is extremely irregular, every one of the rules of the drama being entirely and repeatedly broken in upon: yet, notwithstanding, it contains an infinity of beauties, both with respect to language, character, passion, and incident. The incantations of the witches are equal, if not superior, to the *Canidia* of Horace. The use this author has made of Banquo's ghost, towards heightening the already heated imagination of Macbeth, is inimitably fine. Lady Macbeth, discovering her own crimes in her

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sleep, is perfectly original, and admirably conducted. Macbeth's soliloquies, both before and after the murder, are masterpieces of unmatched writing; while his readiness of being deluded at first by the witches, and his desperation on the discovery of the fatal ambiguity, and loss of all hope from supernatural predictions, produce a catastrophe truly just, and formed with the utmost judgment. In a word, notwithstanding all its irregularities, it is certainly one of the best pieces of the very best master in this kind of writing that the world ever produced. The plot is founded on the Scottish history, and may be traced in the writings of Hector Boethius, Buchanan, Holingshed, &c. in Heywood's *Hierarchy of Angels*, and in the first book of Heylin's *Cosmography*. The entire story at large, however, collected from them all, is to be seen in a work, in three volumes 12mo. entitled *Shakspeare Illustrated*, vol. i. The scene in the end of the fourth act lies in England. Through all the rest of the play it is in Scotland, and chiefly at Macbeth's castle at Inverness.

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“ This play (says Dr. Johnson) is deservedly celebrated for the propriety of its fictions, and solemnity, grandeur, and variety of its action; but it has no nice discriminations of character: the events are too great to admit the influence of particular dispositions, and the course of the action necessarily determines the conduct of the agents.

“ The danger of ambition is well described; and I know not whether it may not be said, in defence of some parts which now seem improbable, that in Shakspeare's time it was necessary to warn credulity against vain and illusive predictions.

“ The passions are directed to their true end. Lady Macbeth is merely detested; and though the courage of Macbeth preserves some esteem, yet every reader rejoices at his fall.”

Mr. Harris, in his *Philosophical Arrangements*, observes of this tragedy:

“ It is not only admirable as a poem; but is, perhaps, at the same time one of the most moral pieces existing. It teaches us the danger of venturing, though but for once, upon a capital offence, by showing us that it is impossible to be wicked by halves; and that we cannot stop; that we are in a manner compelled to proceed; and yet that, be the success as it may, we are sure in the event to be come wretched and unhappy.”

An anonymous critic objects, and we think justly, to the stage practice of a numerous chorus of witches. After paying a tribute of praise to the chief characters, as performed by Mr. Kemble and Mrs. Siddons, he adds, “ but my pleasure, and, I am persuaded,

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“ that of many others, has always been lessened by a circumstance, which I would fain submit to the consideration of managers, —the introduction of a chorus of witches much more numerous than was intended by Shakspeare. According to the utmost latitude allowed by any construction of his play, the number of these should not exceed six; and there is indeed much reason to believe, with Mr. Ritson, that Hecate should not have more than three visible attendants. The direction ‘ Enter Hecate and the three other witches,’ when there are already three upon the stage, is probably erroneous, no other three having before been mentioned. As far as relates to the witches, it appears to mean *Manent*; in the way that in the printed copies of many plays, all the characters, who are to remain upon the stage, are enumerated after every entrance. However this may be, the score, or more, of vocal performers who are brought on in russet cloaks, and drawn up in rank for full ten minutes in front of the stage, are intruders upon the scene of Shakspeare, who well knew how his illusions must be broken by a near and distinct view of many real, substantial persons, in the business of his incantations. Their presence would be injurious in such a scene, supposing it possible that a crowd of mere hags could be collected to sing as we wish them. As it is, they are fatal to the whole course of ideas that should attend us in this part of the play. The men are mostly comedians, as well as singers; and, whatever they may intend, their countenances,

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"as soon as they are recognised, throw an air of burlesque upon the whole. The women, who are generally pretty enough, to *te-witch* us in a sense very different from Shakspeare's, are often employed in laughing with each other, and sometimes with the audience, at their dresses, which they think frightful, but which, in fact, conceal neither their bright eyes, nor rosy lips, nor, scarcely, their neat silk stockings. Now all this interruption to the solemn influence of the scene may be avoided by an easy alteration in the performance. The fine words of the incantations (partly Shakspeare's and partly Middleton's), the highly-appropriate music of Locke, the harmony of our best voices may all be preserved, and the scene rescued from its present violation, by stationing the whole chorus behind the scenes, partly on the ground and partly aloft, to make their responses in the intervals of the spells of Hecate and her three attendants. The music would indisputably be heard with an effect more suitable to the occasion; and our eyes would not then persuade us to think of the *play-bill*, instead of *Macbeth*."

4. **MACBETH.** Trag. with all the alterations, amendments, additions, and new songs. Acted at the Duke's Theatre. 4to. 1674. This alteration was made by Sir William Davenant.

Downes the prompter says, that Nat Lee, the poet, having an inclination to turn actor, had the part of Duncan assigned to him on this revival, but did not succeed in it. His name, however, stands against the character in the printed copy. It was performed with

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great splendour. The admirable music by Mr. Locke is still retained.

5. **MACBETH**, the Historical Tragedy of (written originally by Shakspeare). Newly adapted to the stage, with alterations by J. Lee, as performed at the Theatre in Edinburgh. Svo. 1753. Language is not strong enough to express our contempt of Mr. Lee's performance. If sense, spirit, and versification, were ever discoverable in Shakspeare's play, so sure has our reformer laid them all in ruins. Criticism disdains to point out each particular mischief of this monkey hand; but yet, gentle reader, accept the following specimen of its attempt to improve the well-known incantation with which the fourth act begins:

1. *Witch.*

No milk-maid yet hath been bedew'd.

2. *Witch.*

But thrice the brindled cat hath mew'd.

3. *Witch.*

Twice and once the hedge-pig whin'd,
Shutting his eyes against the wind.

1. *Witch.*

Up hollow oaks now emmets climb.

2. *Witch.*

And Hecate cries, 'Tis time, 'tis time.

3. *Witch.*

Then round about the cauldron go,
And poison'd entrails in it throw.

1. *Witch.*

Toad (that under mossy stone,
Nights and days has, thirty-one,
Swelter'd venom sleeping got)
Boil first in the enchanted pot, &c &c.

6. **MACBETH.** Trag. by Wm. Shakspeare. Collated with the old and modern editions. Svo. 1773.

7. **MACBETH.** Tragedy, by William Shakspeare. With Notes and Emendations, by Harry Rowe, &c. Printed at York. Svo. 1799. The criticisms and emendations are more amusing than solid.

8. **MACBETH.** Trag. by Shakspeare. Revised by J. P. Kemble,

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and now first published as it is acted at Covent Garden Theatre. Svo. 1803.

9. THE MACKER (a game at Cards). A Play. Acted by Henslowe's Company, Feb. 21, 1594. Not printed.

10. MADAM FICKLE; or, *The Witty false One*. Com. by Thomas Durfey. Acted at the Duke's Theatre. 4to. 1677. This author, who, in regard both of plot and character, was certainly one of the greatest plagiarists that ever existed, has prefixed to this play a motto from Horace, viz. *Non cuius homini contingit adire Corinthum*, which Langbaine has, humorously enough, explained to imply, "*That he could not write a play without stealing.*" At least, however, he has given no proof to the contrary of such explanation in the piece before us, which is wholly made up from other comedies. For instance, the character of Sir Arthur Old-Love is a plain copy of Veterano, in *The Antiquary*; as is also the incident of Zechiel's creeping into the Tavern Bush, and Tilburn's being drunk under it, &c. of the scene of Sir Reverence Lamard and Pimpwell, in *The Walks of Islington and Hogsdon*. There are also several hints in it borrowed from Marston's *Fawn*. The scene is laid in Covent Garden.

11. THE MAD CAPTAIN. Opera, by Robert Drury. Acted at Goodman's Fields. Svo. 1733. Prologue spoken by the author.

12. A MAD COUPLE WELL MATCH'D. Comedy, by Richard Brome. Svo. 1653. This play met with success, and was revived, with some very trivial alterations by Mrs. Behn, under the title of *The Debauchee*; or, *The Credulous Cuckold*, and reprinted in 4to. 1677.

13. THE MAD GUARDIAN; or,

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Sunshine after Rain. A Farce, in two acts, by T. Merchant. Svo. No date. [1795.] This entertainment, which is said to have been performed with the most flattering approbation at the Theatre Royal, Manchester, was printed at Huddersfield, in a volume, including also the author's "*Frivolous Pieces in Prose and Verse.*" The name of *Merchant*, we understand to have been a fictitious one, assumed at that time by Mr. Thomas Dibdin.—There is little plot, but considerable humour, in this piece, which has been since acted, for a benefit, at Covent Garden, under the latter title only.

14. THE MAD-HOUSE. A Rehearsal of a new Ballad Opera, burlesqued, called THE MAD-HOUSE, after the manner of Pasquin, by R. Baker. Acted at Lincoln's Inn Fields. Svo. 1737.

15. THE MAD-HOUSE. Mus. Ent. by W. C. Oulton. Acted in Dublin. 12mo. 1785.

16. THE MAD LOVER. Tragi-Com. by Beaumont and Fletcher. Fol. 1647; Svo. 1778. This play is particularly commended by Sir Aston Cokain, in his copy of verses on Fletcher's plays. The scene lies at Paphos. The plot of Cleanthe's suborning the priest to give a false oracle, in favour of her brother Syphax, is borrowed from the story of Mundus and Paulina, in Josephus, book xviii. ch. 4.

17. THE MAD LOVER. There would seem to have been an opera, with this title [See ACIS AND GALATEA, Masque, by Motteux]; but we have not met with it; nor do we find it mentioned in any former list.

18. THE MADMAN. Burletta. Performed at Marybone Gardens. 4to. 1770.

19. THE MADMAN'S MORRIS.

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Play, by Robert Wilson (in conjunction with Dekker and Drayton). Acted 1598. Not printed.

20. *THE HISTORY OF MADOR KING OF BRITAIN*. By Francis Beaumont. Entered on the book of the Stationers' Company, June 29, 1660; but not printed.

21. *MADRIGAL AND TRULLETTA*. A Mock Tragedy. Svo. 1758. This piece was written by Mr. Reed. It was performed at the Theatre Royal in Covent Garden, one night only (July 6), under the direction of Theoph. Cibber. It is intended as a ridicule upon some of the later performances of the buskin, and is executed with much humour; but was, says the author, "inhumanly butchered in "the representation."

22. *A MAD WORLD MY MASTERS*. Com. by Thomas Middleton. Acted by the children of Paul's. 4to. 1608; 4to. 1640; D. C. 1780. This is a very good play, and has been since borrowed from by many writers; particularly by Mrs. Behn, in her *City Heiress*; and by C. Johnson, in his *Country Lasses*.

23. *THE MAGIC BANNER*. See ALFRED.

24. *THE MAGIC CAVERN*; or, *Virtue's Triumph*. Pant. by Mr. Wewitzer. This splendid and entertaining piece was first acted at Covent Garden, Dec. 27, 1784, and had a very successful run. Svo. 1785.

25. *THE MAGIC FLUTE*. Pant. by J. C. Cross. 1800.

26. *THE MAGIC GIRDLE*. Burletta, by George Savile Carey. Acted at Marybone Gardens. 4to. 1770.

27. *THE MAGIC OAK*; or, *Harlequin Woodcutter*. Pantom. Acted at Covent Garden. Songs, &c. only printed, Svo. 1799.

28. *THE MAGIC PICTURE*. Play. Acted at Covent Garden. Svo. 1783. This was an alteration of Massinger's *Picture*, by the Rev. Henry Bate. The alterer has given a new turn to the drama, by making the changes of the picture the effects of Eugenius's jealousy, instead of the magic art of Baptista; by which, however, though the improbability of the fable is lessened, the interest is also in some measure diminished.

29. *THE MAGICIAN*; or, *The Bottle Conjurer*. Historico-Heroi-Satiri-Comic Drama. Acted at the Star and Garter Tavern, 1749. Not printed.

30. *THE MAGICIAN NO CONJUROR*. Comic Opera, by Robert Merry. Acted at Covent Garden, 1792. Not printed. It was performed only four nights, but possessed a considerable portion of humour.

31. *THE MAGICIAN OF THE MOUNTAIN*. Pantomime. Acted at Drury Lane, 1763. The good sense of the audience condemned this piece to oblivion, after, we think, two representations.

32. *THE MAGNET*. Musical Entertainment. Performed at Marybone Gardens. Svo. 1771.—This magnet has little attraction without the aid of its music.

33. *THE MAGNETICK LADY*; or, *Humours reconcil'd*. Com. by Ben Jonson. Fol. 1640; Svo. 1756. This play is in general esteemed a good one, yet did not escape the censure of some critics of that time: particularly Mr. Gill, master of St. Paul's school, or his son, wrote a satire against it; part of which (the whole being too long) we shall transcribe:

"But to advise thee, Ben, in this strict
age,
"A brick-kiln's better for thee than a stage,

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- "Thou better know'st a groundsil for to lay,
 "Than lay the plot or ground-work of a play,
 "And better canst direct to cap a chimney,
 "Than to converse with Clio, or Polyhimny.
 "Fall then to work in thy old age agen,
 "Take up thy trug and trowel, gentle Ben,
 "Let plays alone: or if thou needs will write,
 "And thrust thy feeble muse into the light,
 "Let Lowin cease, and Taylor scorn to touch
 "The loathed stage, for thou hast made it such."

But, to show how fiercely Ben could repartee on any one that had abused him, we present the reader with his answer.

- "Shall the prosperity of a pardon still
 "Secure thy railing rhymes, infamous Gill,
 "At libelling? Shall no Star-Chamber peers,
 "Pillory, nor whip, nor want of ears,
 "All which thou hast incurr'd deservedly,
 "Nor degradation from the Ministry,
 "To be the Denis of thy father's school,
 "Keep in thy bawling wit, thou bawling fool?
 "Thinking to stir me, thou hast lost thy end;
 "I'll laugh at thee poor wretched tike;
 "go send
 "Thy blatant muse abroad, and teach it rather
 "A tune to drown the ballads of thy father:
 "For thou hast nought in thee, to cure his fame,
 "But tune and noise, the echo of his shame.
 "A rogue by statute, censur'd to be whipt,
 "Cropt, branded, slit, neck-stockt; go, you are stript."

34. **MAGNIFICENCE.** | A goodly interlude and a me | ry deuysed and made by | mayster Skelton, poet | laureate, late de | ceasyd. See University Library, Cambridge, D. 4. 8. It contains sixty

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folio pages in the black letter, must have taken up a considerable time in the representation, and was printed by Rastell in about 1533. It begins with a dialogue between Felicite and Lyberte:

Felycite.

Al thyngys contryyd by mannys reason,
 The world envyrenyd of hygh and low estate,

Be it erly or late welth hath a season;
 Welth is of wysdome the very trewe probate.

The substance of the allegory, says Mr. Warton (who had never seen any other copy than Mr. Garrick's, of which the first leaf and title are wanting) is briefly this: Magnificence becomes a dupe to two servants and favourites, Fanny, Counterfet Countenance, Crafty Conveyance, Clockyd Colusion, Courtly Abusion, and Foly. At length he is seized and robbed by Adversyte, by whom he is given up as a prisoner to Poverte. He is next delivered to Despare and Mischeffe, who offer him a knife and a halter. He snatches the knife, to end his miseries by stabbing himself; when Good Hope and Redresse appear, and persuade him to take the *rubarbe of repentance*, with some *gostly gummess*, and a few *drammes of devocyon*. He becomes acquainted with Circumspeccyon and Perseverance, follows their directions, and seeks for happiness in a state of penitence and contrition. There is some humour here and there in the dialogue, but the allusions are commonly low. Although many moralities were written about this period, *Magnificence* and *The Nigramansir*, by Skelton, are the first that bear the name of their author.

35. **THE MAGNIFICENT LOVERS.** Com. by Ozell. This is only a translation, intended for the

closet alone, of *Les Amans Mag-nifiques* of Moliere.

36. MAGO AND DAGO; or, *Harlequin the Hero*. Pant. by M. Lonsdale. Acted at Covent Garden, 1794. Not printed.

37. MAHMOUD; or, *The Prince of Persia*. Op. by Prince Hoare. Acted at Drury Lane, 1796. This piece was a compilation of incidents from *The Guardian*, *The Arabian Nights Entertainments*, *The Persian Tales*, &c. The music (the last that was composed by Storace) first introduced Mr. Braham (formerly of the Royalty) to a Theatre Royal. The piece afforded a good deal of entertainment, and was well received; and Mr. Hoare, we have heard, generously gave up the profits of it to Storace's widow. We have great pleasure in recording such acts as these. Not printed.

38. MAHOMET. Play. Acted by Henslowe's Company, Aug. 15, 1594. Perhaps THE TURKISH MAHOMET; which see.

39 MAHOMET. Trag. in the collection of Voltaire's plays translated under the name of Dr. Franklin. 12mo.

40. MAHOMET THE IMPOSTOR. Trag. by James Miller. Acted at Drury Lane. Svo. 1744. This is little more than a tolerable translation of the *Mahomet* of Voltaire, whose writings indeed breathe such a spirit of liberty, and have contracted such a resemblance to the manners of the English authors, that they seem better adapted to succeed on the English stage without much alteration, than those of any other foreign writer. This play met with moderate success; its merits having fair play, from the ignorance of the prejudiced part of the audience with regard to its author, who unfortunately did not

survive to reap any advantage from it; for, being unable to put the finishing hand to it, he received some assistance in the completing of it from Dr. John Hoadly. The author died during its run; and, not long after his death, Fleetwood, then manager of Drury Lane Theatre, permitted the widow to attempt the performing of it, at that house, for her benefit; when, notwithstanding the dispute which had been for a long time subsisting between that manager and the town, with regard to the abating the advanced prices on entertainments (and which, as his patent was very near expired, he was by no means anxious to reconcile), had arisen to such an height, as to occasion nightly riots at the house, and a determination on the side of the audience to permit no representation till their proposed reformation was complied with; yet so favourable was the town on this occasion, that not only did the play go off without the least interruption, but the house was so full, as to enable the widow to clear upwards of an hundred pounds by the profits of it.

This was also the play which, in the year 1753, was the innocent cause of a considerable revolution in the dramatic world, in another kingdom, viz. that of Ireland; and which finally terminated in the entire abdication of a theatrical monarch, although he had with great labour and assiduity brought his domain into a more flourishing state than any of his predecessors had done: for through the too great warmth of party-zeal in a considerable part of the audience, which insisted on a repetition of certain passages in this play, which appeared to them applicable to some persons then in power, and

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perhaps a too peremptory manner of opposing that zeal on the side of Mr. Sheridan, then manager of the Theatre Royal in Smock Alley, Dublin, a disturbance ensued, in consequence of which, Sheridan was obliged to quit first the house for the security of his person, and afterwards the kingdom for the support of his fortune. The theatre was shut up for the remainder of that season; and the management of it, after divers ineffectual struggles made by Sheridan for some time, partly by deputation, and partly in person, to reinstate himself in the quiet possession of it, at length devolved totally into other hands.

This play was revived at Drury Lane, in the year 1765, with some improvements by Garrick, and has since been frequently acted with applause.

41. *THE MAIDEN'S HOLYDAY*: Comedy, by Christopher Marlowe and John Day. Entered on the book of the Stationers' Company, April 8, 1654. It was among those destroyed by Mr. Warburton's servant.

42. *A MAIDENHEAD WELL LOST*. Comedy, by Thomas Heywood. 4to. 1634. Langbaine calls this a pleasant comedy, and says that it was acted in Drury Lane with much applause.

43. *THE MAIDEN WHIM*; or, *The Critical Minute*. A Farce, by Dr. Hill. Acted at Drury Lane, April 24, 1756, for the benefit of the author. Not printed.

44. *THE MAID IN THE MILL*. Com. by Beaumont and Fletcher. Fol. 1647; Svo. 1778. This is a very excellent play, and was one of those which, after the Restoration, were revived at the Duke of York's Theatre. The serious part of the plot, viz. that which relates

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to Antonio, Ismenia, and Aminta, is borrowed from a Spanish romance, called, *Gerardo*; and the comic part, with the affair of Otrante's seizing Florimel, the Miller's supposed daughter, and attempting her chastity, from Belleforest's *Histoires Tragiques*, tom. i. hist. 12. The scene lies in Spain.

45. *THE MAID OF BATH*. Com. by Samuel Foote. Acted at the Haymarket in 1771. Printed in Svo. 1778. A transaction which happened at Bath, in which a person of fortune was said to have treated a young lady, celebrated for her musical talents, in a very censurable manner, afforded the groundwork of this extremely entertaining performance. The delinquent is here held up to ridicule, under the name of Flint; and it will be difficult to point out a character drawn with more truth and accuracy than the present, especially in the second act. The parts of Lady Catherine Coldstream, Sir Christopher Cripple, and Billy Button, are also all highly finished, and render the piece one of the most pleasing of this writer.—Mr. Walter Long, the gentleman to whom Foote is said to have alluded in the character of Flint, died at Bath, February 2, 1807, aged 95, and worth more than two hundred thousand pounds; the bulk of which he left to Miss Long, only daughter of Sir James Tilney Long, then just entered her 17th year, and who, before this unexpected windfall, was supposed to be the richest heiress in the British dominions.

46. *THE MAID OF BRISTOL*. Play, in three acts, by James Bouden. Acted at the Haymarket. Svo. 1803. The dialogue of this piece is neatly written, and there

is a considerable degree of interest and pathos in it. It was well received.

47. *THE MAID OF HONOUR*. Tragi-Com. by Phil. Massinger. Acted at the Phoenix, Drury Lane. 4to. 1632; 4to. 1638. This play, which has considerable merit, met with great applause, and has a copy of verses prefixed by Sir Aston Cokain.

48. *THE MAID OF HONOUR*. Com. Acted at Drury Lane, 1785. This was an alteration of Massinger's play, by J. P. Kemble; but, notwithstanding it was well performed, it was coldly received. Not printed.

49. *THE MAID OF KENT*. Com. by F. G. Waldron. Svo. 1778. This was originally acted at Drury Lane, 1773, for the author's benefit. The plot of it is built on a story in *The Spectator*, No. 123.

50. *THE MAID OF LOCHLIN*. A Lyrical Drama, by William Richardson, M. A. This drama, which is a correct and spirited performance, does great credit to the author. It was published in 1801, in a small Svo. volume, with some legendary odes and other poems by the same gentleman. Never acted.

51. *THE MAID OF MARIENBURG*. Drama, in five acts. Translated from the German of Kratter. Svo. 1798. Never acted. It is on the story of Peter the Great marrying a lass in humble life, who became Catharine I.

52. *THE MAID OF NORMANDY*; or, *The Death of the Queen of France*. Trag. in four acts, by E. J. Eyre. Svo. 1793; 1794. This piece certainly affords very just grounds for criticism in many respects. The character of the heroine, Charlotte Cordé, the author renders less interesting, by making her assassination of Marat proceed

from private resentment; which was not the fact, as it proceeded from pure patriotism. He likewise makes her have two interviews with him, and in the first she avows her loyal principles, and threatens his life; so that it is very improbable that she would be admitted to a second conference. The piece in other respects possesses merit. It was represented on the Dublin stage.

53. *THE MAID OF THE MILL*. A Play, by J. Fletcher, assisted by Rowley. Acted at the Globe Theatre, 1623. Mr. Malone seems to think this was *The Maid's Tragedy*; but is it not more likely to be the same as is printed by the title of *THE MAID IN THE MILL*?

54. *THE MAID OF THE MILL*; or, *The Country Revels*. Farce. Taken from Beaumont and Fletcher. Acted at Covent Garden, 1750. N. P.

55. *THE MAID OF THE MILL*. Com. Opera, by Isaac Bickerstaffe. Acted at Covent Garden. Svo. 1765. This is taken from Richardson's novel of *Pamela*, and ran thirty-five nights. In the year 1782, Mr. O'Keefe added several airs to it, with which it was revived with applause. It has since been reduced to an afterpiece, and performed in that state at Covent Garden. It has been observed, that, "like *Pamela*, this is one of those delusions which frequently destroy the proper subordination of society. The village beauty, whose simplicity and innocence are her native charms, smitten with the reveries of rank and splendour, becomes affected and retired, disdaining her situation and every one about her." —We do not believe, however, that many instances of this could be adduced.

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56. **THE MAID OF THE OAKS.** Dramatic Entertainment, by John Burgoyne. Acted at Drury Lane. 8vo. 1774. The style of this performance is less offensively affected than that of certain proclamations, which induced the Americans to style our author *The Chronothologos of War*. *The Maid of the Oaks*, in short, is a piece that confers no honour, and brings no disgrace, on its parent. A few bold touches from Mr. Garrick's pen are supposed to have sent it with additional force on the stage. As the work of a patriot, a patriot manager may revive it; but perhaps few audiences will thank him for his zeal, or (to use a Burgoyne phrase) applaud his *scale of talent* in the direction of a theatre, and declare that he consults the public inclination to a charm. This piece was occasioned by the *Fête Champêtre* given at the Oaks in Kent, on the marriage of the Earl of Derby and Lady Betty Hamilton, June 9, 1774. In the year 1782, this piece was reduced to a farce, and, by means of Mrs. Abington's excellent performance, was successfully represented.

57. **THE MAID OF THE VALE.** Comic Opera, translated and altered from *La Buona Figliuola*. Dublin, 1775.

58. **THE MAID'S LAST PRAYER;** or, *Any rather than fail*. Com. by Thomas Southern. Acted at the Theatre Royal. 4to. 1693. Scene, London. There is a song, by Congreve, in this play.

59. **THE MAID'S METAMORPHOSIS.** Com. by John Lyly. 4to. 1600. This play was frequently acted by the children of Paul's, and is one of those pieces in which the author has attempted to refine the English language. The greatest part of the play, and particu-

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larly the whole first act, is written in verse.

60. **THE MAID'S REVENGE.** Trag. by Ja. Shirley. Acted at the private house, Drury Lane. 4to. 1639. The plot is taken from Reynolds's *God's Revenge against Murder*, book ii. hist. 7. and the scene lies at Lisbon. In the dedication, this is said to have been the second play that Shirley wrote; and it is certainly not one of his best.

61. **THE MAID'S TRAGEDY.** By Beaumont and Fletcher. Acted at the Black Friars. 4to. 1619; 4to. 1622; 4to. 1630; 4to. 1638; 4to. 1641; 4to. 1650; 4to. 1661; 8vo. 1778. This play is an exceedingly good one, and always met with universal approbation. It has not, however, been introduced to any of our audiences for some years past. Scene, Rhodes.

62. **THE MAID'S TRAGEDY.** By Edm. Waller. 8vo. 1690. See the preceding article. In this play the catastrophe is rendered fortunate. Mr. Fenton observes, that Langbaine mistook in affirming that King Charles the Second would not suffer this play to appear on the stage; being assured by Mr. Southern, that in the latter end of that reign he had seen it acted at the Theatre Royal, as originally written, but never with Waller's alterations.

63. **THE MAID THE MISTRESS.** Com. by W. Taverner. Acted at the Theatre Royal. 4to. 1708; 12mo. 1732. The running-title to the 4to. edition is, *THE DISAPPOINTMENT*; or, *The Maid the Mistress*.

64. **THE MAID THE MISTRESS.** Burletta. Acted at Covent Garden, 1783. Not printed. This was no other than *La Serva Padrona* translated, and a few altera-

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tions made in it, by Mr. O'Keeffe, for Signora Sestini's benefit.

65. MAIDS; or, *The Nuns of Glossebury*. Farce, in one act, translated from *Les Dragons et les Benedictines* of M. Le Brun, by James Wild. 12mo. 1804.

66. MAIDS AND BACHELORS; or, *My Heart for Yours*. C. by Lumley St. George Skeffington. Acted at Covent Garden, June 6, 1806, for the benefit of Mrs. Mattocks and Mr. Farley. This was merely an alteration of *The High Road to Marriage*; the names of all the characters being changed, and various alterations made in the conduct of the piece. Scene, Manfredonia. Not printed.

67. MAJESTY MISLED; or, *The Overthrow of Evil Ministers*. Trag. 8vo. 1734. The title-page says it was intended to be acted at one of the theatres, but was refused for certain reasons. This play is on the story of Edward II. and the Spencers, and intended as an attack on favouritism. It was reprinted in 8vo. 1770, as applicable to that period. The original dedication was to Alderman Barber. The present edition is dedicated to the freeholders of Middlesex; and, as we have heard, by Mr. John Wilkes.

68. MAJESTY MISLED. Trag. 8vo. 1770. See the preceding article.

69. MAKE A NOISE TOM. Far. occasioned by the lighting of a loyal bonfire, with that brush of iniquity Mr. B——y, who was burnt in effigy at the town of Wakefield, in Yorkshire. 8vo. 1718. This piece seems to be both local and temporary, and is therefore at present unintelligible. Scene, Wakefield.

70. MALCOLM. Trag. by Miss Roberts. 8vo. 1779. This tragedy

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was never acted. The time of the action is, when Edgar Atheling fled into Scotland from William the Conqueror.

71. MALCOLM KING OF SCOTS. Play, by Charles Massey. Acted in 1602. Not printed.

72. THE MALCONTENT. Trag. Com. by John Marston. Acted by the King's servants. 4to. 1604. D. C. 1780. Of this play there are two editions in the same year. To one of the copies are added an induction, a new character, and other particulars, by John Webster. It is dedicated, in the warmest and most complimentary manner possible, to Ben Jonson; yet so fickle and uncertain a thing is friendship, especially among poets, whose interests, both in fame and fortune, are frequently apt to clash with each other, that we find this very author, two years afterwards, in the epistle prefixed to his *Sophonisba*, casting very harsh and severe, though oblique reflections, on the *Sejanus* and *Catiline* of the writer whom he at this time addressed as the most exalted genius of the age he lived in. Some of Marston's enemies represented this play as designed to strike at particular characters: but Langbaine endeavours to vindicate the author from that charge, calling it "an honest general satire."

73. THE MALE COQUETTE; or, *Seventeen Hundred Fifty-seven*. Farce, by David Garrick. Acted at Drury Lane. 8vo. 1757. This little piece was planned, written, and acted, in less than a month. It first appeared at Mr. Woodward's benefit, and is intended to expose a kind of character no less frequent about this town than either the Flashes or Frubbles, but much more pernicious than both, and which the author has distin-

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guished by the title of *Daffodils*; a species of men, who, without hearts capable of sensibility, or even manhood enough to relish, or wish for, enjoyment with the sex, yet, from a desire of being considered as gallants, make court to every woman indiscriminately; whose reputation is certain to be ruined from the instant these insects have been observed to settle near her; their sole aim being to obtain the credit of an amour, without ever once reflecting on the fatal consequences that may attend thereon in the destruction of private peace and domestic happiness. This character, although a very common one, seems to be new to the stage, and is, in the importance to the world of rendering it detestable to society, undoubtedly worthy of an able pen. The author of this farce has taken as broad steps towards this point as the extent of so small a work would give scope for; yet his catastrophe is somewhat unnatural, and his hero's disgrace not rendered public enough to answer the end entirely. As to the second title of it, there seems no apparent reason for the annexing it, unless it was to afford occasion for a humorous prologue, written and spoken by Mr. Garrick, the author of the piece.

74. *THE MALL*; or, *The Modish Lovers*. Com. by J. D. Acted at the Theatre Royal. 4to. 1674. This play has been ascribed to Dryden; but its style and manner bear little resemblance to those of that author; and therefore it is reasonable to imagine it the work of some more obscure writer.

75. *MALVINA*. Trag. 8vo. 1786. Anon. Printed at Glasgow.

76. *MAMAMOECHI*; or, *The Citizen turn'd Gentleman*. C. by Edw. Ravenscroft. 4to. 1675. This play

is wholly borrowed, and that even without the least acknowledgment of the theft, from the *Mons. Pourceaugnac* and the *Bourgeois Gentilhomme* of Moliere. It was printed under the latter title only, 4to. 1672, and was acted at the Duke's Theatre. At the end is a prologue, spoken at the Middle Temple; by which it appears that the author was a student there.

77. *MANAGEMENT*. Com. by Frederic Reynolds. Acted with success at Covent Garden. Svo. 1799. A pleasing mixture of the amusing and pathetic.

78. *THE MANAGER AN ACTOR IN SPIKE OF HIMSELF*. Int. by Charles Bonnor. Acted at Covent Garden, June 1784. Not printed. This lively piece was founded on *La Fête de Campagne*; ou, *L'Intendant Comédien malgré lui, Comédie Episodique*. Par M. Dorvigny. First performed at Paris, in 1784. It was well calculated to show the great versatility of talent possessed by Mr. Bonnor, who successively personated nine different characters, with very great humour and effect.

79. *THE MANAGER IN DISTRESS*. Prelude, by George Colman. Acted at the Haymarket. 8vo. 1780. This piece has considerable merit.

80. *THE MANAGERS*. Com. 4to. 1768. It relates to the differences then subsisting among the proprietors of Covent Garden Theatre.

81. *MAN AND WIFE*; or, *The Shakspeare Jubilee*. Com. by Geo. Colman. Acted at Covent Garden, with good success. Svo. 1770. This short piece was composed for the purpose of introducing a procession of Shakspeare's characters, before Mr. Garrick's *Jubilee* could be prepared for representation at

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Drury Lane. The character of Sally is an imitation of that of Babet, in the comedy of *La Fausse Agnes*, by Destouches; and there are some traits of the character of Kitchen, in the third volume of *The Connoisseur*.

82. MAN AND WIFE; or, *More Secrets than One*. Com. by S. J. Arnold. Acted at Drury Lane, with considerable success. 8vo. 1809.

83. MANGORA, KING OF THE TINEBUSIANS; or, *The Faithful Couple*. Tragedy, by Sir Thomas Moore. 4to. 1718. This play was brought on the stage at the Theatre in Lincoln's Inn Fields. It is, with respect to plot, language, and every other essential of dramatic writing, a most contemptible piece; though it was acted four nights.

84. THE MAN HATER. Com. by Ozell. This is only a translation from *The Misanthrope* of Moliere.

85. THE MAN HATER. Com. translated from the French, and printed in Foote's *Comic Theatre*, vol. v. 12mo. 1762.

86. MANHOOD AND WISDOM: *A Masque of much Instruction*. Anonymous. 4to. 1563. For this date and description we have only Chetwood's authority, who is never to be trusted. The piece was so rare above an hundred years ago, that it appears never to have been seen by Kirkman.

87. THE MANIAC; or, *Swiss Bonditti*. Serio-Comic Opera, by S. J. Arnold. Acted by the Drury Lane Company, at the Lyceum, 1810. Not printed. This was a heavy and tedious performance; the principal character being a sort of female counterpart of Octavian, in *The Mountaineers*. It was, however, by the aid of some pretty

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music, by Bishop, and good scenery, made to run several nights.

88. THE MANIAC MAID; or, *Euphemia's Flights*. Mus. Interl. by J. P. Roberdeau. Acted at the Portsmouth Theatre, 1804. It was a simple, but pathetic tale, framed for the purpose of displaying a female singer in Ophelia's melodies, and several other airs of the same cast. Not printed.

89. THE MAN IN THE MOON. Dramatic Sketch, in one act. Advertised for the opening of the Haymarket Theatre, 1799, but withdrawn. We believe this piece was written by Mr. Brewer.

90. MANLIUS CAPITOLINUS. Tragedy, by Ozell. 12mo. 1715. This is a translation, in blank verse, from the French of Mons. de la Fosse. We believe it was never intended for the English stage, but was acted at Paris threescore nights successively, at the time that the Earl of Portland was ambassador at the French court. The subject of it is from history, and is to be found in the 6th book of Livy's 1st decade. The translator observes, that La Fosse studied some time at the University of Oxford.

91. THE MAN MILLINER. Mus. Farce, by John O'Keefe. Acted at Covent Garden, 1787. Printed in his works. 8vo. 1798. It was unsuccessful on the stage.

92. THE MAN OF BUSINESS. Com. by George Colman. Acted at Covent Garden. 8vo. 1774. This performance was attended with moderate success. Plautus, Terence, and Marmontel, have contributed, says the author, to enrich this play. The *Deux Amis* of Monsieur Beaumarchais also suggested some hints of the fable; but the traces of them in this comedy are so little apparent, that it might be questioned if that au-

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thor would be able to claim his own property, but for Mr. Colman's acknowledgment. Mr. Gibbon says, "It is a very confused miscellany, of several plays and tales; set out brilliantly enough; but as we advance, the plot grows thicker and the wit thinner, till the lucky fall of the curtain preserves us from total chaos."

93. *THE MAN OF ENTERPRISE*. Farce, by Charles Shillito. Acted at the Norwich Theatre, and, as we understand, with success. Printed at Colchester, in Svo. 1789. It is a diverting performance.

94. *THE MAN OF FAMILY*. A Sentimental Comedy, by Charles Jenner. Svo. 1771; 12mo. 1771, Dublin. Dedicated to Mr. Garrick, and taken from Diderot's *Père de Famille*.

95. *THE MAN OF HONOUR*. Com. by Francis Lynch. At what time this play was written or published we do not exactly know, but imagine it must have been about 1730, or between that time and 1740, as *The Independent Patriot*, by the same author, came out in 1737.

96. *THE MAN OF HONOUR*. Com. by Wm. Davies. Svo. 1786. Never acted.

97. *THE MAN OF MODE*; or, *Sir Fopling Flutter*. Com. by Sir George Etherege. Acted at the Duke's Theatre. 4to. 1676; 1684; 1693. This is an admirable play; the characters in it are strongly marked, the plot is agreeably conducted, and the dialogue truly polite and elegant. The character of Dorimant is perhaps the only completely fine gentleman that has ever yet been brought on the English stage; at the same time that in that of Sir Fopling (designed from Beau Hewitt) may be

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traced the groundwork of almost all the Foppingtons and *Petit Maitres* which appeared in the succeeding comedies of that period. It is said, that Sir George (who is supposed to have drawn young Belair from his own character) intended the part of Dorimant as a compliment to the famous Earl of Rochester, designing in that character to form a portrait of his Lordship, wherein all the good qualities he possessed (which were not a few) were set forth in the most conspicuous light; and a veil thrown over his foibles, or at least such a gloss laid on them as to make them almost appear so many perfections. Sir Richard Steele, in *The Spectator*, No. 65, censures this play with some severity, and concludes his strictures on it in these words: "To speak plainly of this whole work, I think nothing but being lost to a sense of innocence and virtue can make any one see this comedy, without observing more frequent occasion to move sorrow and indignation, than mirth and laughter. At the same time I allow it to be nature, but it is nature in its utmost corruption and degeneracy." It has, however, been defended by the celebrated John Dennis, and Lord Orford; the latter of whom, speaking of the licentious indecency of the stage when this play was written, says, "The same age produced almost the best comedy we have, though liable to the same reprehension. *The Man of Mode* shines as our first genteel comedy; the touches are natural and delicate, and never overcharged. Unfortunately, the tone of the most fashionable people was extremely indelicate; and when Addi-

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"son [Steele], in *The Spectator*,
 "anathematized this play, he for-
 "got that it was rather a satire on
 "the manners of the court, than
 "an apology for them. Less li-
 "centious conversation would not
 "have painted the age." Lord
 Orford's Works, vol. ii. p. 315.

98. THE MAN OF NEWMARKET.
 Comedy, by the Hon. Edward
 Howard. Acted at the Theatre
 Royal. 4to. 1678. Scene, London.

99. THE MAN OF PARTS; or,
A Trip to London. Farce, by
 Isaac Jackman. 12mo. 1795, Dub-
 lin. This miserable piece was
 acted in Crow Street Theatre.

100. THE MAN OF QUALITY.
 Farce, by Mr. Lee. Acted at
 Drury Lane. 8vo. 1776. A poor
 alteration of Vanbrugh's *Relapse*.

101. THE MAN OF REASON.
 Com. by Hugh Kelly. Performed
 at Covent Garden 1776. This was
 acted only one night, and is not
 printed. The author of Mr.
 Kelly's Life says, "it must be
 "acknowledged that it was in-
 "ferior to his other works, and
 "was supposed to have suffered
 "greatly by the misconception of
 "the actor (Mr. Woodward) who
 "performed the principal charac-
 "ter in it."

102. THE MAN OF TASTE.
 Comedy, by James Miller. 8vo.
 1735. This play was acted at
 Drury Lane, with considerable
 success. The plot of it is borrow-
 ed partly from the *Ecole des Maris*,
 and partly from the *Précieuses Ri-
 dicules*, of Moliere.

103. THE MAN OF TASTE.
 Com. As it is acted by a summer
 company, near Twickenham. 8vo.
 1733. Such is the title-page; but
 the running-title is quite different;
 being THE POETICAL FOP; or,
The Modes of the Court. In this
 piece Mr. Pope is ridiculed, under

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the name of Mr. Alexander Taste,
 "a poet, who, in spite of defor-
 "mity, imagines every woman
 "he sees in love with him," &c.
 It had been previously published
 in 1732, under the title of MR.
 TASTE, THE POETICAL FOP, &c.
 which see.

104. THE MAN OF TASTE.
 Farce, Anonymous, 1752. This
 piece was performed at Drury
 Lane, but is nothing more than
 Miller's piece cut into a farce by
 throwing out that part of the plot
 which is taken from the *Ecole des
 Maris*, and retaining only that
 which is borrowed from the *Pre-
 cieuses Ridicules*.

105. THE MAN OF TEN THOU-
 SAND. Com. by Thomas Holcroft.
 Acted at Drury Lane, without
 success. 8vo. 1796. Political pre-
 judices certainly operated strongly
 to condemn this piece, which was
 acted but seven nights.

106. THE MAN OF THE MILL.
 Burlesque Tragic Opera. The
 music compiled and the words
 written by Signor Squallini. 8vo.
 1765. A poor parody on *The
 Maid of the Mill*.

107. THE MAN OF THE WORLD.
 Com. by Charles Macklin. Acted
 with great success at Covent Gar-
 den, 1781. 4to. 1793. This play,
 which in respect to originality,
 force of mind, and well-adapted
 satire, may dispute the palm with
 any dramatic piece that has ap-
 peared within the compass of half
 a century, was received with the
 loudest acclamations, in Ireland,
 about seventeen years before, under
 the title of *The True-born Scotch-
 man*, in three acts. In London,
 however, an official leave for its
 exhibition was repeatedly denied;
 and our audiences are indebted
 for the pleasure they have since
 derived from it, to the death of

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Mr. Capell, the late sub-licenser of the Theatres Royal. This scrupulous petty placeman had long preferred what he conceived to be the bias of a court, to the innocent gratification of the public. His sagacity on a former occasion, also, should not be forgotten. He once prohibited the rehearsal of an opera, because he thought the situation of Pharnaces too nearly resembled that of the Young Pretender; nor, till a minister of state interposed his authority, would our guardian eunuch of the stage indulge the lovers of music with this favourite entertainment.—Peace to his ashes! He has consigned the care of his own works to the publisher as well as ostensible author of Mr. George H—ge's Letter to himself. Provident dulness could have dug no deeper grave for its literary remains.

But to resume our subject. The reception afforded to Mr. Macklin's comedy, as well as to his own astonishing performance of the principal part in it, must have gratified his warmest expectations. Before the conclusion of his epilogue had reminded us how much our fathers [our *grand-fathers* might very well have been added] were delighted by the efforts of his youth, we felt no weak propension to reward the labours of his age. *The Man of the World*, indeed, began its career during the last weeks of an expiring season (May 10, 1781); but the length and vigour of its course were reserved for the following winter. The actors, in general, were fortunate in the characters they attempted: but if words, proportioned to the exertions of Miss Younge, were at command, *she* should receive more distinct applause:

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“ Her worth demands it all,
“ Pure and unmix'd on her the sacred
drops should fall.”

Her modes of pleasing, diversified with endless variety, seemed to have reached their highest point; and, on this occasion, were invigorated by ardent zeal for the success of the meritorious veteran.

The plot of the play is briefly this: a crafty subtle Scotchman, thrown upon the world without friends, and little or no education, directs the whole of his observation and assiduity (in both of which he is indefatigable) to the pursuit of fortune and ambition. By his unwearied efforts, and meannesses, he succeeds; but, warned by the defects of his own education, he determines to give his eldest son the best that could be obtained, and for this purpose puts him into the hands of a clergyman of learning, integrity, and honour, who, by teaching him good precepts, and showing him the force of good example, makes him the very reverse of what the father intended; viz. not a man educated the better to make his court to the great, and extend the views of false ambition—but to make himself respected, independent, and happy. Thus he defeats the views of his father, who wants to marry him to a lady of rank and fortune, but to whom he cannot direct his affections, and marries the daughter of a poor officer, little better than a dependant on his mother, but who has virtues and accomplishments to adorn any situation. In short, the latter feels the just consequences of an over-vaulting ambition; while the son, seeking his own happiness independent of fortune or honours, in the concluding lines, thus avows and rejoices in the principles that he is governed by:

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“ My scheme, though mock'd by knave,
coquet, and fool,
“ To thinking minds will prove this
golden rule:
“ In all pursuits—but chiefly in a wife,
“ Not wealth, but morals, make the
happy life.”

“ The voice of party,” says Mr. Cooke, “ began to bestir itself on
“ the first night’s performance:
“ Some young Scotchmen thought
“ it a libel on their countrymen, and
“ resisted it; but the majority of
“ the audience carried it through
“ with applause, and the next
“ night it had no opponents: the
“ more temperate of that nation
“ argued very justly, ‘ that the
“ character of Sir Pertinax should
“ not hurt the feelings of any good
“ Scotchman; on the contrary,
“ that, if it was a true picture, they
“ should laugh at it, and thus en-
“ courage a representation which
“ only exposed the artful and de-
“ signing of their countrymen.’ ”

“ Some critics, however, start
“ one objection against this co-
“ medy (and it is the only one we
“ have ever heard objected against
“ it); which is, that of the author
“ making his hero a *Scotchman*,
“ or of any particular country, so
“ as to impute national reflections;
“ but this, in our opinion, is be-
“ ing too fastidious; the principal
“ character must belong to some
“ country; and whatever country
“ that was, it may be equally said to
“ receive a national insult. But the
“ universal rule allowed to all sa-
“ tirists and dramatic writers, only
“ restrains them from not drawing
“ their characters from too limited
“ a source, so as to avoid personality
“ and obscurity; and to say, that
“ any one nation does not produce
“ ridiculous or vicious characters
“ in abundance, is a degree of
“ patriotism founded more in folly
“ than in fact. Beside all this,

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“ a character is generally height-
“ ened by a peculiarity of dialect.
“ An Irishman would lose half
“ his humour in committing his
“ blunders without his *brogue*, as
“ a Scotchman would his cunning
“ without his *bur*. The drama-
“ tist, then, is at liberty to seek
“ his characters (subject to the
“ limitations we have laid down)
“ wherever he can find them;
“ and if he can procure stronger
“ colours in the provinces, he has
“ a right to transfer them to his
“ canvass for general representa-
“ tion.

“ Beside the merit of this piece
“ in plot, character, sentiment,
“ and diction, it is critically
“ constructed in respect to the
“ three unities of *time*, *place*, and
“ *action*. In respect to *time*, the
“ whole continuance of the play
“ does not take up above eight-
“ and-forty hours; in respect to
“ *place*, the scene is never re-
“ moved from the dwelling-house
“ of Sir Pertinax; and as to the
“ unity of *action*, the whole of
“ the comedy exhibits a chain of
“ connected facts, of which each
“ scene makes a link, and each
“ link accordingly produces some
“ incident relative to the cata-
“ strophe. If many of our modern
“ dramatic writers (as they are so
“ pleased to call themselves) would
“ consult this comedy as a model,
“ they would be ashamed of drag-
“ ging so many heterogeneous
“ characters together so irrelevant
“ to the general business of the
“ scene, and which give the stage
“ more the appearance of a *cari-
“ cature-shop*, than a faithful re-
“ presentation of life and man-
“ ners.”

Macklin told a friend, that he
wrote the whole (or at least the
greater part) of this play at an inn

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in Tennyhinch, in the county of Wicklow. This inn was afterwards purchased by Mr. Henry Grattan, and converted into a dwelling-house. Another anecdote, respecting this play, we shall give on good authority. The MS. of *The True-born Scotchman* had lain in the Lord Chamberlain's office near ten years, and Macklin despaired of getting it returned to him; when one day, dining with Sir Fletcher Norton and Mr. Dunning, he begged their opinions, what a man should do to recover property, when he knew by whose hands it was withheld from him. They advised an action of *trover*. "Well," said Macklin, "the case is my own: will you 'two undertake my cause?'" They agreed, and Macklin explained his particular wrong. The lawyers smiled at the whim of the poet; by personal application they got the MS. restored, but with a refusal to license it under its then title, as a national reflection. Macklin, in consequence, named it *The Man of the World*.

108. *THE MAN'S BEWITCHED*; or, *The Devil to do about Her*. Com. by Mrs. Centlivre. Acted at the Haymarket. 4to. no date. [1710.] This is by no means one of the best, nor is it the worst, of this lady's dramatic pieces. The language is extremely indifferent, and has a very great deficiency both of wit and sentiment; but the plot is agreeably intricate and busy, and the thought of Faithful's releasing his mistress Laura from her old guardian Sir David Watchum, by pretending to be bewitched, as well as the incident of the imagined ghost in the last act, although they are somewhat too farcical and out of probability, "yet are, as far as I know to the

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"contrary (says Mr. Baker), original, and have no disagreeable effect to those who go to a comedy principally with a view of being made to laugh, without entering into too rigid a scrutiny of the adherence to dramatic rules."—As to the originality of the piece, Mr. Baker was mistaken. It is little more than a translation of *Le Deuil*, a French comedy, published under the name of Hauteroche, but generally believed to have been written by Thomas Corneille, in 1672.

109. *THE MAN'S THE MASTER*. Com. by Sir W. Davenant. 4to. 1669. This was the last play its author wrote, being finished not long before his death, which happened in 1668. The plot of it is borrowed from two plays of M. Scarron, viz. *Jodelet*, ou *Le Maître Valet*, and *L'Heritier Ridicule*. The scene is laid in Madrid, and throughout the whole in one house. It is esteemed a good comedy, and was often acted with approbation.

110. *THE MAN'S THE MASTER*. Comedy, altered from Davenant. Acted at Covent Garden (*Jodelet* by Mr. Woodward, the alterer of the piece). 8vo. 1775. Miss Leeson, who afterwards married Mr. Lewis, of Covent Garden Theatre, made her first appearance in the character of Isabella in this play.

111. *THE MAN TOO HARD FOR THE MASTER*. Com. Anonymous. Of this play we know not the author's name, nor any thing more than that it was published since the Restoration; nor do we find it mentioned any where but in the appendix to *The British Theatre*.

112. *THE MAN WITH TWO WIVES*; or, *Wigs for ever!* Dram. Fable, by F. G. Waldron. Mr. Oulton mentions this piece with the date of 1798; in which year

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it was probably acted in some provincial theatre. Not printed, we believe.

113. *THE MANUSCRIPT*. Int. by William Lucas. 12mo. 1809. Never acted. It is subjoined to *The Travels of Humanus in Search of the Temple of Happiness*: an Allegory.

114. *MARCELIA*; or, *The Treacherous Friend*. Tragi-Com. by Mrs. Frances Boothby. Acted at the Theatre Royal. 4to. 1670. The scene lies in France, the plot an invention.

115. *MARCELLA*. Tragedy, by William Hayley. Acted both at Drury Lane and Covent Garden, 1789. Printed in 4to. 1784. Although not now performed, this play possesses, in a high degree, the two main springs of the tragic drama; *i. e.* terror and pity. The story of Marcella, though by some considered as too shocking, was recommended to Dr. Young by Mr. Richardson, as a proper subject for tragedy.

116. *THE MARCHES DAY*. Dr. Ent. of three acts. Svo. 1771. Printed at Edinburgh. The humour of this piece is both local and temporary. The author informs his readers, that at ———, where the scene of the entertainment is laid, a day is devoted for the burgesses to traverse on horseback the limits of their royalty; this being called the riding of the marches, and hence *the marches day*. The characters, he adds, were then alive, and the publication intended merely for the subscribers.

117. *MARCIANO*; or, *The Discovery*. Edinburgh, 4to. 1663. This piece, we find by the *Mercurius Publicus*, No. 2, January 15, 1662, was written by Mr. William Clerke, and is said, in the

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title-page, to have been acted with great applause, before His Majesty's High Commissioner, and others of the nobility, at the abbey of Holyrud House (at Edinburgh), on St. John's night, by a company of gentlemen, of which the author was one. The scene of this play is laid in Florence.

118. *MARCUS BRUTUS*. Trag. by John Sheffield, Duke of Buckingham. 4to. 1722. To enrich this very poor play, two of the chorusses were furnished by Mr. Pope; but they had (says the editor of his works) the usual effects of ill-adjusted ornaments, only to make the meanness of the subject the more conspicuous.

119. *MARCUS TULLIUS CICERO*, *that famous Roman Orator*, his Tragedy. 4to. 1651. It is uncertain whether this play was ever acted or not, but it is written in imitation of Ben Jonson's *Catiline*. The scene lies at Rome; and for the story, it may be found in Plutarch's Life of Cicero, &c. Phillips and Winstanley ascribe this play to Fulk Greville, Lord Brook; but without authority.

120. *MARCUS TULLIUS CICERO*. Trag. by ——— Patsall. Who Mr. Patsall was, we know not; but, from a specimen of his tragedy, given in the *Oxford Magazine* for January 1773, we have not formed a very high notion of his literary talents. The entire play (if it was ever printed entire) we have not seen.

121. *MARFORIO*. Theatrical Satire; being a Tragi-comical Farce, called *The Critic of Taste*; or, *A Tale of a Tub*. Acted at Covent Garden, 1736. N. P.

122. *MARGARET OF ANJOU*. Historical Interlude, by Edward Jerningham. Acted at Drury Lane, March 11, 1777, for Miss Younge's

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benefit. From the acknowledged poetical merit of the author, the public were led to expect a more excellent performance than this was found to be on its representation. The plan of it is French, formed after the manner of Rousseau's *Pygmalion*, and is interspersed with music. It will add but little to the fame of the author, who has printed it in the last editions of his works.

123. MARGERY; or, *A worse Plague than the Dragon*. Burlesque Opera, by H. Carey. 8vo. 1738. This piece is a sequel or second part of *The Dragon of Wantley* (which see in its place); and was acted, with great applause, at Covent Garden Theatre; yet, though it has some merit, it is far from being equal to the first part. In the collection of Carey's works, in 4to. 1743, this piece is entitled *The Dragoness*.

124. MARIA; or, *The Maid of the Rock*. Com. Op. by Anthony Davidson. This piece was performed by Biggs's company at Lymington.

125. MARIAM, THE FAIR QUEEN OF JEWRY. Trag. by Lady Elizabeth Carew. 4to. 1613. This piece, it is probable, was never acted; yet, considering those times and the lady's sex, it may be allowed to be well penned. It is written in alternate verse, and with a chorus, which chorus is composed of *set-times*, or stanzas of six lines, the four first of which are interwoven, or rhyme alternately, the two last rhyming to each other, and forming a couplet in bass.

126. MARIAMNE. Trag. by Elijah Fenton. Acted at Lincoln's Inn Fields. 8vo. 1723. This play is built on the same story with the last-mentioned one; for which see *Josephus*, book xiv. and xv. It

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was acted with great success, and was indeed the means of supporting and reconciling the town to a theatre, which for some time before had been almost totally neglected, in favour of Drury Lane house. Dr. Johnson observes, that to this tragedy Southern, at whose house it was written, is said to have contributed such hints as his theatrical experience supplied. When it was shown to Cibber, it was rejected by him, with the additional insolence of advising Fenton to engage himself in some employment of honest labour, by which he might obtain that support which he could never hope for from his poetry. The play was acted at the other theatre; and the brutal petulance of Cibber was confuted, though perhaps not shamed, by general applause. Fenton's profits are said to have amounted to near a thousand pounds. This play was acted seventeen nights the first season, and the author appears to have had four benefits.

127. MARIAMNE. Trag. translated from Voltaire, and printed in Dr. Francklin's edition of that author.

128. MARIAN. Mus. Ent. by Frances Brooke. Acted, with success, at Covent Garden. 8vo. 1788.

129. MARINA. A Play, of three acts, by Mr. Lillo. Acted at Covent Garden. 8vo. 1738. Taken from *Pericles, Prince of Tyre*.

130. THE MARINERS. Mus. Ent. by Samuel Birch. Acted at the Opera House, by the Drury Lane company, 1793. N. P. This was Mr. Birch's first dramatic attempt, but had considerable merit; and, though originally produced only to serve Mr. Sedgwick at his benefit, it was afterwards adopted by the house, and well received.

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131. **MARPLOT**; or, *The Second Part of the Busy Body*. Com. by Mrs. Centlivre. Acted at Drury Lane. 4to. 1711. This play, like most second parts, falls greatly short of the merit of the first. At its original appearance, however, it met with considerable approbation, and the Duke of Portland, to whom it was dedicated, complimented the authoress with a present of forty guineas. The scene lies on the Terriera de Passa in Lisbon.

132. **MARPLOT IN LISBON**. C. 12mo. 1760. This is nothing more than Mrs. Centlivre's comedy of *Marplot*, or the second part of *The Busy Body*; which, with this title, and some few alterations in the body of the piece by Mr. Henry Woodward, joint manager, with Mr. Barry, of the Theatre Royal, in Crow Street, Dublin, was represented at that theatre. It has been also still further pruned, and, being reduced into three acts, performed two or three nights, by way of a farce, at the Theatre Royal in Covent Garden.

133. **THE MARRIAGE ACT**. F. [by Charles Dibdin]. Performed at Covent Garden. 8vo. 1781. This was extracted from *The Islanders*, of which it formed the underplot. It was acted but three nights.

134. **MARRIAGE A-LA-MODE**. Com. by J. Dryden. Acted at the Theatre Royal. 4to. 1673; 4to. 1691; 4to. 1698. Though this piece is called a comedy in the title-page, yet it might, without any great impropriety, be considered as a tragi-comedy; as it consists of two different actions, the one serious and the other comic. The designs of both, however, appear to be borrowed. For example, the serious part is apparently founded on the story of Sesostris

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and Timareta, in *The Grand Cyrus*, part ix. book 3; the characters of Palamede and Rhodophil, from the history of Timantes and Parthenia, in the same romance, part vi. book 1; the character of Doralicé, from Nogaret, in *The Annals of Love*; and the hint of Melantha's making love to herself in Rhodophil's name, from *Les Contes d'Ouville*, part i. p. 3.

135. **MARRIAGE A-LA-MODE**. Farce. 1760. This piece was never printed, but was acted in the winter of the above-mentioned year, for Mr. Yates's benefit, at Drury Lane. It was, however, nothing more than Capt. Bodens's *Modish Couple* cut down to a farce.

136. **MARRIAGE AT LAST**; or, *The Fortunate Prince*. A new Opera. 8vo. 1733. Of this piece we know no more than that it was advertised as published in November of that year. To quicken the sale, we suppose, it was reprinted in the following year, with a transposition of the two titles. See **THE FORTUNATE PRINCE**.

137. **THE MARRIAGE BROKER**; or, *The Pander*. Com. by M. W. 12mo. 1662. The plot of this piece (which is one among the *Ternary of Plays*) is taken from the English chronicles in the reign of Sebert, King of the West Saxons. The scene lies in London.

138. **THE MARRIAGE CONTRACT**. Com. of two acts, by Henry Brooke. 8vo. 1778. Not acted. Printed in the author's works, in four volumes.

139. **THE MARRIAGE-HATER MATCH'D**. Com. by T. Durfey. Acted at the Theatre Royal. 4to. 1692. The high opinion the author himself had of this piece may be gathered from an epistle to him, prefixed to it by Mr. Charles Gildon, in which the author, through

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that gentleman, informs the public that this is the best of all his comedies; yet we cannot subscribe to that opinion. The admirable performance of a part in this play, however, was what first occasioned the afterwards celebrated Mr. Dogget to be taken notice of as an actor of merit. It appears to have been acted six nights successively. See Motteux's *Gentleman's Journal*, Feb. 1691-2. The scene in the Park near Kensington. The time thirty hours.

140. *THE MARRIAGE NIGHT*. Trag. by H. Lord Visc. Falkland. 4to. 1664. This play contains a great share of wit and satire, yet it is uncertain whether it was ever acted or not. It was published in the original edition of Dodsley's *Collection*; but omitted in that of 1780.

141. *THE MARRIAGE OF OCEANUS AND BRITANNIA*. An Allegorical Fiction, really declaring England's riches, glory, and puissance by sea. To be represented in music, dances, and proper scenes. Invented, written, and composed by Richard Flecknoe. 12mo. 1659.

142. *THE MARRIAGE OF SIR GAWAINE*. Op. by Dr. John Seally. Humbly inscribed to those who love antiquity for its nonsense more than for its sense. Printed in *The European Magazine* for May and July 1782. The hint of this piece, which was never acted, is taken from Percy's *Reliques of Ancient Poetry*, iii. 2.

143. "A newe and pleasaunt
"Enterlude, intituled, *THE MARRIAGE OF WITTE AND SCIENCE*.
"Imprinted at London, in Flete-
"stret, neare unto Sainct Dunstan's
"Church, by Thomas Marshe.
"[1570.] The Players names.
"Nature, Witte, Will, Studie, Di-

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"ligence, Instruction, Science,
"Reason, Experience, Recreation,
"Shame, Idelnes, Ignorance,
"Tediuousnes, with three other
"Women Singers." The date affixed to this piece, in the former edition of this work (1606), was taken from Chetwood, and has proved to be one of his numerous forgeries.

144. *MARRIAGE PROJECTS*. C. See *THEATRICAL RECORDER*.

145. *THE MARRIAGE PROMISE*. See *THE INTRIGUING COURTIERS*.

146. *THE MARRIAGE PROMISE*. Com. by John Till Allingham. Acted at Drury Lane. 8vo. 1803. There is nothing very new in the characters of this piece; but some spirited dialogue, moral, manly, and impressive sentiments, and interesting incidents, rendered it very successful on the stage. Tandem and Consols are characters that have some claim to novelty.

147. *THE MARRIED AND UNMARRIED*; or, *The Widow'd Wife*. Acted at the Haymarket, Sept. 1, 1796. Afterwards printed under the title of *THE WAY TO GET UNMARRIED*; which see.

148. *THE MARRIED BEAU*; or, *The Curious Impertinent*. Com. by J. Crowne. Acted at the Theatre Royal. 4to. 1694. This play was esteemed a good one, and was frequently acted with general approbation. It has, however, been long laid aside. The story of it is taken from *Don Quixote*, and the scene lies in Covent Garden. In the preface to this piece the author has attempted a vindication of himself from the charges brought against his morals, and the looseness of his writings, by some of his contemporaries.

149. *THE MARRIED COQUET*. Com. by J. Baillie. 8vo. 1746. This play was never acted, nor

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even printed till after the author's death. It is no very contemptible piece, nor has it any extraordinary merit; yet to the modesty and amiable diffidence of its author, perhaps, was owing its not being published in his lifetime. Were every writer possessed of these good qualities, the town would not be so frequently pestered with the complaints of disappointed playwrights, nor would so many poor performances force their way into the world from beneath the press, which had judiciously been denied access to the theatres.

150. *THE MARRIED LIBERTINE*. Com. by Charles Macklin, 1761. This play was brought on the stage at Covent Garden Theatre; yet, after its first run, was no more performed, nor has yet appeared in print. A very strong opposition was made to it during every night of its run, which were no more than the nine necessary to entitle the author to his three benefits. Prejudice against the author seemed, however, to have been in great measure the basis of this opposition, which, although in some measure overborne by a strong party of his countrymen, who were determined to support the play through its destined period, yet showed itself very forcibly even to the last. We cannot, however, help thinking its fate somewhat hard; for although it must be confessed that there were many faults in the piece, yet it must also be acknowledged that there were several beauties; and we own ourselves apt to believe, that, had the play made its first appearance on Drury Lane stage, with the advantages it might there have received from the acting, and had the author remained concealed till its fate had been deter-

mined, it might have met with as favourable a reception as some pieces which have passed on the public uncensured. What perhaps might also add to the prejudice against it, was a conjecture that was spread about the town, that Mr. Macklin, in his character of Lord Belville, had a view towards that of a man of quality then living and extremely well known; but this, we imagine, must have been *merely* conjecture.

151. *THE MARRIED MAN*. C. by Mrs. Inchbald. Acted at the Haymarket. 8vo. 1789. This piece is in three acts, and is taken from *Le Philosophe Marié* of Destouches. It was well received.

152. *THE MARRIED PHILOSOPHER*. Com. by John Kelly. Acted at Lincoln's Inn Fields. 8vo. 1732. This is a translation of the same piece of Destouches.

153. *MARRY, OR DO WORSE*. Com. by W. Walker. 4to. 1704. This piece was acted at Lincoln's Inn Fields, and revived in 1747; but with little encouragement. Scene in London.

154. *THE MARSHAL OF LUXEMBOURG, UPON HIS DEATH-BED*. Trag.-Com. Done out of French. 12mo. Said in the title-page to be printed at Collen 1695; and reprinted in 1710, with a frontispiece.

155. *MARSHAL OSRICK*. Play, by Thomas Heywood. Acted in 1602. Not printed. In this piece Heywood had the assistance of Wentworth Smith.

156. *THE MARTIAL MAID*. See *LOVE'S CURE*.

157. *THE MARTYRDOM OF IGNATIUS*. Trag. by John Gambold. 8vo. 1773. This tragedy was written in the year 1740, more than thirty years before it was published. By the strong recommendation of the Rev. Mr. Milner, this

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play, slightly altered, was got up by Mr. Tate Wilkinson, and acted at Hull, Dec. 29, 1781, the part of St. Ignatius being performed by Mr. Stephen Kemble. It is, however, more pious than poetical.

158. **THE MARTYR'D SOLDIER.** Trag. by Henry Shirley. Acted at Drury Lane. 4to. 1638. This play met with very great applause, but was not published till after the author's death. The plot is taken from history, during the time of the eighth persecution; for which see Baronius, &c.

159. **MARIE MAGDALENE.** A Mystery, written in 1512. In this piece a heathen is introduced celebrating the service of Mahound, who is called *Saracenorum fortissimus*; in the midst of which he reads a lesson from the Koran, consisting of gibberish, much in the metre and manner of Skelton. In the same performance, one of the stage-directions is, "Here enters the prynde of the devylls in "a stage, with hell onderneath the "stage." MS. Digb. 133, in the Bodleian Library.

160. A New Enterlude, never before this Tyme imprinted, entreating of **THE LIFE AND REPENTAUNCE OF MARIE MAGDALENE**: not only godlie, learned, and fruitefull, but also well furnished with pleasaunt myrth and pastime, very delectable for those which shall heare or reade the same. Made by the learned clarke, Lewis Wager.

The Names of the Players.

| | |
|------------------------|----------------|
| Infidelitie the Vice. | The Lawe. |
| Marie Magdalene. | Knowledge of |
| Pride of Lite. | Sinne. |
| Cupiditie. | Christ Jesus. |
| Carnall Concupiscence. | Fayth. |
| Simon the Pharisee. | Repentaunce. |
| Malicious Judgement. | Justification. |
| | Love. |

Four may easily play this En-

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terlude. Imprinted at London, by John Charlewood, dwelling in Barbican, at the signe of the Halfe Eagle and the Key. Anno 1567.

161. **MARY QUEEN OF SCOTLAND.** A play under this title was advertised, among others, as sold by Wellington, in St. Paul's Church-yard, in 1703.

162. **MARY QUEEN OF SCOTS.** Trag. begun by Philip, Duke of Wharton, but left unfinished. Lady Mary Wortley Montague wrote an Epilogue for it, which is published among her Poems. Of the play, Mr. Walpole tells us, no more than these four lines now remain :

"Sure were I free, and Norfolk were a
prisoner,
"I'd fly with more impatience to his
arm,
"Than the poor Israelite gaz'd on the
serpent,
"When life was the reward of every
look."

163. **MARY QUEEN OF SCOTS.** Trag. A play with this title is in Mr. Stephen Jones's possession in MS. bound in a volume with Dr. Francklin's two printed tragedies, and bearing internal evidence of having been written by him. Indeed, a confirmation of the fact may be deduced from a reference to *The European Magazine*, vol. v. p. 178.

164. **MARY QUEEN OF SCOTS.** Trag. by the Hon. John St. John. 8vo. 1789. The unities of time and place are greatly violated in this play; nor is that fault compensated by any thing striking in the incidents, characters, or dialogue. It was several times acted at Drury Lane theatre, and with applause; but never became popular, notwithstanding all the exertions of Mrs. Siddons, who represented the queen.

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165. **MARY QUEEN OF SCOTS.** An Historical Tragedy, or Dramatic Poem, by Mrs. M. Deverell. 8vo. 1792. Of this lady's poetry we subjoin a short, but perhaps sufficient, specimen:

"*Q. Mary.* Earth's summit of bliss
I've long since reach'd:

"Now in misery chain'd, each state I
retrospect."

166. **MARY STEWART, QUEEN OF SCOTS.** An Historical Drama. Never acted. 8vo. 1801; Edinburgh. Though frequently incorrect in composition, and deficient in dramatic effect, this tragedy is not without some claim to praise. The sentiments are often energetic, and suitable to the characters by whom they are expressed; and the author in many places evinces a knowledge of the human heart.

167. **MARY STUART.** A Tragedy, by Frederick Schiller. Translated by J. C. M. 8vo. [1801.] This piece is certainly one of the worst that the pen of Schiller has produced. The story is a violation of historical truth; the character of the heroine is degraded; and the whole is forced and unnatural. There are, however, some few sentiments which are beautiful and dignified. The translation is harsh and unpoetical. It was never acted.

168. **MARY STUART.** Dram. Poem, by James Grahame. 8vo. Printed in a second volume of Poems, 180.

169. **A MASQUE.** By R. Govell. One of those destroyed by Mr. Warburton's servant.

170. **The Device of a MASQUE** for the Right Hon. Viscount Montacute, pronounced on account of the marriage of his sonne and heire to the daughter of Sir W. Dormer; and the marriage of the son and heire of Sir W. Dormer to the

daughter of Lord Montacute. By George Gascoigne. See Gascoigne's Works p. 43, ed. 1587.

171. "The Description of a **MASQUE**, presented before the King's Majestie, on Twelfth-Night, in honour of Lord Hayes, and his bride-daughter and heir to the Honourable the Lord Deunye; their marriage having been the same day at Court solemnized. By Thomas Campion, Doctor of Physic." 4to 1607.

172. **A MASQUE**, a Description of, with the nuptial songs at the Lord Viscount Haddington's marriage at Court, on Shrove-Tuesday at night, 1608. By Ben Jonson. Fol. 1640; 8vo. 1756.

173. **THE MASQUE OF QUEENES**, celebrated at Whitehall, Feb. 2, 1609. By Ben Jonson. Fol. 1640; 8vo. 1756.

174. "THE **MASQUE OF THE INNER TEMPLE AND GRAYE'S INN**, GRAYE'S INNE AND THE **INNER TEMPLE**; presented before His Majestie, the Queene's Majestie, the Prince Count Palatine and the Lady Elizabeth, their Highnesses, in the Banqueting House, at Whitehall, on Saturday the twentieth day of Februarie 1612." By Francis Beaumont. 4to. no date; 8vo. 1773. This masque was represented with the utmost splendour and magnificence, and at a great expense to both the societies. By Dugdale's *Origines Juridicales* we learn, that at Gray's Inn the readers on this occasion were assessed at 4*l.* each; the ancients, or such as were of that standing, at 2*l.* 10*s.* each; the barristers 2*l.* apiece; and the students 20*s.* each; out of which so much was to be taken as the Inner Temple did then allow.

175. The Description of a

MASKE, presented in the Banquetting Roome at Whitehall, on St. Stephen's Night last, at the marriage of the Right Honourable the Earl of Somerset and the Right Noble the Lady Frances Howard. Written by Thomas Campion. London: Printed for Lawrence Lisle, dwelling in Paules Church Yarde, at the Signe of the Tyger's Head. 4to. 1614.

176. THE MASQUE OF FLOWERS. Anonymous. 4to. 1614. This masque was presented by the gentlemen of Gray's Inn, at the Court at Whitehall, in the Banquetting House, upon Twelfth-Night 1613, and was the last of the solemnities and magnificences which were performed at the marriage of the Earl of Somerset with the Lady Frances, daughter to the Earl of Suffolk.

177. A MASQUE OF THE TWO HONOURABLE HOUSES, OR INNS OF COURT, THE MIDDLE TEMPLE, AND LINCOLN'S INN; presented before the King at Whitehall, on Shrove-Monday at night, Feb. 15, 1613, by Geo. Chapman. 4to. no date. This masque was written and contrived for the celebration of the nuptials of the Count Palatine of the Rhine with the Princess Elizabeth. The machinery and decorations were by Inigo Jones. From Dugdale's *Origines Juridicales*, p. 346, we find that this masque cost the Society of Lincoln's Inn no less than 2400/.

178. A MASQUE, presented at the House of Lord Haye, for the entertainment of Le Baron de Tour, the French ambassador, on Saturday, Feb. 22, 1617. By Ben Jonson. Fol. 1617; 8vo. 1756.

179. THE MASQUE OF AUGURES, with the several Antimasques; presented on Twelfth-Night, 1621. By Ben Jonson. 4to. 1621; fol. 1640; 8vo. 1756.

180. THE MASQUE OF THE GYPSIES. By Ben Jonson. 12mo. 1640. Printed with the translation of Horace's *Art of Poetry*. This piece was thrice presented before King James the First; at Burleigh on the Hill, next at Belvoir Castle, and lastly at Windsor, in August 1621. In subsequent editions it is called *A Masque of the metamorphosed Gypsies*. Fol. 1640; 8vo. 1756.

181. A MASQUE OF OWLS AT KENELWORTH. Presented by the ghost of Captain Cox mounted on his hobby-horse, 1626. By Ben Jonson. Fol. 1640; 8vo. 1756.

182. A ROYAL MASQUE of the four Inns of Court. Performed about Allhollandtide, 1633. Anonymous. Of this masque a very full account is given in Whitlocke's *Memorials of English Affairs*, p. 18. But whether this piece itself was ever printed, we know not.

183. A MASQUE, presented at Ludlow Castle, 1634, on Michaelmasse Night, before the Right Honourable John, Earl of Bridgewater, Viscount Brackly, Lord President of Wales, and one of His Majestie's most honourable Privie Counsel. By John Milton. 4to. 1637; 8vo. 1645. The greatest of Milton's juvenile performances (says Dr. Johnson) is *The Masque of Comus*, nor does it afford only a specimen of his language; it exhibits likewise his power of description, and his vigour of sentiment, employed in the praise and defence of virtue. A work more truly poetical is rarely found; allusions, images, and descriptive epithets, embellish almost every period with lavish decoration. As a series of lines, therefore, it may be considered as worthy of all the admiration with which the votaries have received it.

As a drama it is deficient. The

action is not probable. A masque, in those parts where supernatural intervention is admitted, must indeed be given up to all the freaks of imagination; but, so far as the action is merely human, it ought to be reasonable; which can hardly be said of the conduct of the Brothers; who, when their sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries too far to find their way back, and leave a helpless lady to all the sadness and danger of solitude. This, however, is a defect overbalanced by its convenience. What deserves more reprehension is, that the prologue spoken in the wild wood by the attendant Spirit is addressed to the audience; a mode of communication so contrary to the nature of dramatic representation, that no precedents can support it.

The discourse of the Spirit is too long; an objection that may be made to almost all the following speeches: they have not the sprightliness of a dialogue animated by reciprocal contention, but seem rather declamations deliberately composed, and formally repeated, on a moral question. The auditor, therefore, listens as to a lecture, without passion, without anxiety.

The song of Comus has airiness and jollity; but, what may recommend Milton's morals as well as his poetry, the invitations to pleasure are so general, that they excite no distinct images of corrupt enjoyment, and take no dangerous hold on the fancy.

The following soliloquies of Comus and the Lady are elegant, but tedious. The song must owe much to the voice, if it ever can delight. At last the Brothers enter, with too much tranquillity; and when they have feared lest their sister should

be in danger, and hoped that she is not in danger, the Elder makes a speech in praise of chastity, and the Younger finds how fine it is to be a philosopher.

Then descends the Spirit in form of a shepherd; and the Brother, instead of being in haste to ask his help, praises his singing, and inquires his business in that place. It is remarkable, that at this interview the Brother is taken with a short fit of rhyming. The Spirit relates, that the Lady is in the power of Comus; the Brother moralizes again; and the Spirit makes a long narration, of no use because it is false, and therefore unsuitable to a good being.

In all these parts the language is poetical, and the sentiments are generous; but there is something wanting to allure attention.

The dispute between the Lady and Comus is the most animated and affecting scene of the drama, and wants nothing but a brisker reciprocation of objections and replies to invite attention and detain it.

The songs are vigorous, and full of imagery; but they are harsh in their diction, and not very musical in their numbers.

Throughout the whole, the figures are too bold, and the language too luxuriant, for dialogue. It is a drama in the epic style, inelegantly splendid, and tediously instructive. See *THE OLD WIVES TALE*.

It has been observed, that *The Faithful Shepherdess* of Beaumont and Fletcher not only afforded our author the first hint of this masque, but that several brilliant passages of Comus are imitated from that excellent performance.

184. A MASKE, presented at Hunsdon House, by Thomas Hey-

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wood. Printed among his " Pleasant Dialogues and Dramas, selected out of Lucian, Erasmus, Textor, Ovid," &c. 12mo. 1637.

185. A MASQUE, presented at Brettle in Derbyshire, on Twelfth-Night, 1639, by Sir Aston Cockain. 12mo. 1639. This piece is printed in the body of its author's poems. It was presented before Philip, the first Earl of Chesterfield, and his Countess; two of their sons acting in it.

186. A MASQUE, written at Lord Rochester's request, for his tragedy of *Valentinian*, by Sir Francis Fane. This is printed in Mr. Tate's *Poems by several Hands*, 8vo. 1685, p. 17. The scene is a grove and forest.

187. A MASQUE in the Opera of *The Prophetess*, by Thomas Betterton. Printed with that piece.

188. THE MASQUE OF PATRIOTISM AND TRUTH; or, *The Court Fool*. As it was presented before the ——'s Majestie, in Christmas holidays, at the Court of ——, Performed by His Majestie's Servants. A political Satire, forming Nos. 57 and 58 of *The Westminster Journal*, December 1742.

189. A MASQUE, in honour of the nuptials of their Royal Highnesses the Prince and Princess of Wales. 8vo. 1795. See JACK OF NEWBURY.

190. A MASQUE. By Charles Lefly. Printed in vol. ii. of *The Poetical Register* for 1802.

191. THE MASQUED FRIEND. Com. Acted at Covent Garden, May 10, 1803, for the benefit of Mr. Knight. Not printed. It was only Holcroft's *Duplicity* reduced to three acts.

192. THE MASQUERADE. Com. by Charles Johnson. 8vo. N. D. [1719.] Acted at the Theatre Royal in Drury Lane. This co-

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medy was represented at the same time that Sewel's *Sir Walter Raleigh* was performing at Lincoln's Inn Fields. At the conclusion of the Epilogue to the latter are these lines:

" Wit cannot fall so fast as Folly rises;
" Witness the Masquerade—at double prices.
" Yet, if you are not pleas'd with what we've play'd,
" Go see old Shirley drest in Masquerade."

This alludes, we suppose, to Shirley's *Lady of Pleasure*, from which some parts of this comedy may appear to have been borrowed. This play was acted only six nights; yet is not without some degree of merit. The characters of Mr. Ombre, and Lady Frances his wife, in many particulars, bear a more than general resemblance to the subsequent more successful efforts of Mr. Cibber in Lord and Lady Townley.

193. THE MASQUERADE; or, *An Evening's Intrigue*. A Farce, of two acts, by Benjamin Griffin. 12mo. 1717. This was performed at Lincoln's Inn Fields, with some success.

194. THE MASQUERADE; or, *The Humorous Cuckold*. See THE MERRY MASQUERADERS.

195. MASQUERADE DU CIEL. A-Masque, presented to the great Queen of the little World. A celestial map, representing the true site and motions of the heavenly bodies, through the years 1639, 1640, &c. by J. S. [i.e. J. Sadler.] 4to. 1640.

196. THE MASSACRE OF PARIS, with the Death of the Duke of Guise. Trag. by Christopher Marlowe. 8vo. without date. This play is upon the same story with the last-mentioned one, but takes in a larger scope with respect to time;

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beginning with the unfortunate marriage between the king of Navarre and Marguerite de Valois, sister to Charles IX. which was the primary occasion of the massacre, and ending with the death of Henry III. of France. This play is not divided into acts, yet it is far from a bad one, and might probably furnish the hint to Mr. Lee.

197. *THE MASSACRE OF PARIS*. Tragedy, by Nat. Lee. Acted at the Theatre Royal. 4to. 1690. The plot of this play is founded on the bloody massacre of the Protestants, which was perpetrated at Paris, on St. Bartholomew's day, 1572, in the reign of Charles IX. for the particulars of which see De Serres, Mezeray, &c. The scene, Paris. It has been truly observed, that without some interesting private story, the subject is too shocking for an audience. Mercier, in his *Bishop of Lisieux*, has hit upon exactly the method to give it effect. He supposes a Protestant family protected by a Catholic bishop, who risks his situation and his life for their succour; in consequence of which the soldiery revolt from their inexorable duty, and a stop is put to the ravages of Charles IX. and his profligate court.

198. *THE FAMOUS HISTORY OF THE RISE AND FALL OF MASANIELLO*, in two parts. By Thomas Durfey. 4to. 1700; second part, 1699. This is on the same story as *The Rebellion of Naples*, and partly borrowed from it.

199. *MASTER ANTHONY*. Com. by the Earl of Orrery. 4to. 1690. Though this piece bears the above date, yet it appears to have been acted many years before, at the Duke's Theatre, in Lincoln's Inn Fields, by having the names of

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Mr. Angel and Mrs. Long in the drama, who had at that time been dead some years. It had no success.

200. *MASTER TURBULENT*; or, *The Melancholics*. Comedy, Anonymous. 4to. 1682. The scene of this play is laid in Moorfields.

201. *A MATCH AT MIDNIGHT*. Com. by William Rowley. Acted by the children of the Revels. 4to. 1633. D. C. Part of the plot of this pleasant comedy, viz. the design of Jarvis's hiding Bloodhound under the widow's bed, is the same as an old story in *The English Rogue*, part 4. chap. 19.

202. *MATCHAVELL* [*MACHIAVEL*]. A Play, so called by Henslowe, was acted March 2, 1591. Not now known.

203. *A MATCH FOR A WIDOW*; or, *The Frolics of Fancy*. Com. Opera, by Joseph Atkinson. 8vo. 1788. Acted in Dublin.

204. *THE MATCH-MAKER FITTED*; or, *The Fortune-Hunters rightly served*. Com. 12mo. 1718. This play was intended for the stage, but not accepted by the performers. Nor, if it had, could it have stood a chance of favour with the public. The language, though far from being low or devoid of understanding, yet is heavy, declamatory, and unadapted to comedy; and the characters show the author to have made no very strict observations on those distinguishing features of the mind which mark out the varieties of nature's oddities. Yet there is somewhat in the plot which is original, and capable of being extended on to advantage, viz. the circumstance of the designing guardian of a woman of no fortune, who having, by the assistance of her own artifices, and the spreading a belief of her being possessed of a large estate, procured

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considerable sums by selling his consent by turns to several different fortune-hunters, and tricked them all into the just punishment of ridiculous and improper matches, is himself at last entrapped into marriage with the girl herself. Such a design, executed by an able hand, enlivened with justly drawn characters, and adorned with pleasing and dramatic dialogues, might produce a piece not undeserving the approbation of the public. It is dedicated to Mother Wilson, of Wild Street, Countess of Drury, under the character of Surly her chaplain. This Mother Wilson appears to have been a bawd of repute at that time, and probably might have misused the author. Yet there seems to be but very little connexion between those private occurrences, and the general design of the piece.

205. MATCH-MAKING; or, *'Tis a wise Child that knows its own Father*. Com. Acted at Covent Garden, May 1808, for the benefit of Mrs. C. Kemble. This piece, though hastily prepared for the occasion, had considerable humour, and was well supported by the performers. Report ascribes it to Mrs. C. Kemble herself. Not printed.

206. MATCH ME IN LONDON. Tragi-Com. by Thomas Dekker. Presented first at the Bull, in St. John's Street, and afterwards at the private house, in Drury Lane, called the Phoenix. 4to. 1631. Scene, Spain. This is esteemed a good play.

207. MATILDA. Trag. Of this we know no more than the name, and that it was written in the reign of Henry VII. both which we gather from the index to Jacob's *Poetical Register*, where alone we find it mentioned, but without any

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reference to the body of the book, or any farther particulars relating to it. If, however, the last circumstance be true, it will render it the very earliest dramatic piece we know any thing of in these kingdoms, as that monarch *died* in 1509.

208. MATILDA. Trag. by Dr. Thomas Francklin. Acted, with great applause, at Drury Lane. Svo. 1775. This is almost a translation of Voltaire's *Duc de Foix*.

209. MATILDA. Drama, in five acts. Translated by Eleanor H—, from the French of M. Monvel. Printed in *The Lady's Magazine*, for 1803. The original of this piece is founded on a French translation of Mrs. Inchbald's *Simple Story*.

210. MATILDA. Trag. by J. Delap, D. D. Printed at Lewes. Svo. 1803. Never acted.

211. A MATRIMONIAL BREAKFAST. Burl. by B. Walwyn. Performed at the Royalty Theatre. The music by Reeve. Svo. N D.

212. THE MATRIMONIAL TROUBLE, in two parts, by the Duchess of Newcastle. Fol. 1662. The first of these is a comedy, the second a comit-tragedy.

213. MATRIMONY; or, *The Sleep Walker*. A petite piece, from the French. Acted at Covent Garden, April 26, 1798, for Mrs. Abington's benefit; but never printed.

214. MATRIMONY. Petit Opera, altered from the French, by James Kenney. Acted with great success, at Drury Lane. Svo. 1804. [See ADOLPHUS AND CLARA.] The plot is single and entire; about two hours may be supposed to elapse during the action, and the scene never once changes. The piece presents much both to

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interest and amuse. The married couple's complaints against each other to the governor—their pettishness on their first meeting—their gradual advances to kindness—and their distress on being separated, are well sustained; and in the last act, their joint and firm refusal to accept of liberty at the price of separation, had an excellent effect. The author was greatly indebted to the acting of Mrs. Jordan and Mr. Elliston. The music by Mr. King.

215. *THE MAUSOLEUM*. Com. by William Hayley. 4to. 1784. The incidents of this piece, which is in rhyme, are farcical and improbable; but the characters are strongly drawn and well discriminated. Never acted.

216. *THE MAWE* (a Game at Cards). A Play of this name is recorded in Henslowe's list, as having been acted, Dec. 14, 1594. Not now known.

217. *MAXIMIAN*. Trag. taken from Corneille, by Lady Sophia Burrell. 8vo. 1800. Never performed. This play, though founded on that of Corneille, is not to be considered as a mere translation. Her Ladyship's diction, however, though generally correct, lacks the fire and force of the original. A remarkable anachronism has escaped her Ladyship. A clock strikes ten, and a man looks at his watch; but neither clocks nor watches had been thought of in the time of Maximian.

218. *MAY DAY*. A witty Comedy, by George Chapman. Sundry times acted at Black Friars. 4to. 1611.

219. *MAY DAY*; or, *The Little Gypsy*. Musical Farce, by David Garrick. Acted at Drury Lane. 8vo. 1775. This was a dramatic trifle, and had some success. It

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also introduced Miss Abrams, a young Jewess, to the public as a singer.

220. *THE MAYOR OF GARRET*. A Comedy, of two acts, by Samuel Foote. Performed at the Theatre in the Haymarket, 1763. Printed in 8vo. 1764; 1769.

In this very humorous and entertaining piece, the character of Major Sturgeon, a city militia officer, is highly wrought up, and was most inimitably performed by Mr. Foote, with prodigious applause. This piece, however, is not so entirely new in all its parts, as has generally been thought; for those who will take the trouble to turn to Shadwell's excellent comedy, called *Epsom Wells*, will, we think, discover in Bisket and Fribble, with their respective wives, the origin of the *Sneaks* and *Bruins*.

221. *THE MAYOR OF QUINBOROUGH*. Comedy, by Thomas Middleton. Acted at Black Friars, 4to. 1661. D. C. This play was often performed with great applause. The plot is taken from Stow, Speed, &c. in the reign of Vortiger; and the author has introduced into the piece several dumb shows, the explanation of which he puts into the mouth of Rainulph, monk of Chester, whose *Folychronicon* he has pretty closely followed.

222. *MEASURE FOR MEASURE*. A Play, by William Shakspeare. Fol. 1623. This is a most admirable play, as well with respect to character and conduct, as to the language and sentiment, which are equal to any of this inimitable author's pieces. The Duke's soliloquy on life, and the pleadings of Isabella, for her brother's pardon, with Angelo, as well as Claudio's own arguments with his sister, to

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yield herself up for his preservation, and her reply to them, are master-pieces of eloquence and power of language. *The play is still frequently performed, and always with assured approbation. The plot is built on a novel of Cinthio Giraldi, Dec. 8. Nov. 5. The scene lies at Vienna.

Dr. Johnson says, "Of this play the light or comic part is very natural and pleasing; but the grave scenes, if a few passages be excepted, have more labour than elegance. The plot is rather intricate than artful. The time of the action is indefinite; some time, we know not how much, must have elapsed between the recess of the Duke and the imprisonment of Claudio; for he must have learned the story of Mariana in his disguise, or he delegated his power to a man already known to be corrupted. The unities of action and place are sufficiently preserved."

223. MEASURE FOR MEASURE. Com. by Shakspeare, revised by J. P. Kemble, and now first published as it is acted at Covent Garden. Svo. 1803.

224. MEASURE FOR MEASURE; or, *Beauty the best Advocate*. Com. by Charles Gildon. Acted at Lincoln's Inn Fields. 4to. 1700. An indifferent alteration of Shakspeare's *Measure for Measure*.

225. MEDEA. Tragedy, by Sir Edward Sherburne. Svo. 1648; Svo. 1701. This is only a translation from Seneca, with annotations; but never intended for the stage. To it is annexed a translation of Seneca's answer to Lucilius's query, Why good men suffer misfortunes?

226. MEDEA. Trag. by John Studly. Svo. 1563; 4to. 1581.

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This is the same play as the foregoing, only translated by a different hand, and with an alteration of the chorus to the first act.

227. MEDEA. Trag. by Charles Johnson. Acted at Drury Lane. Svo. 1731. The preface consists almost entirely of complaints of the ill treatment this play met with from a set of gentlemen belonging to the Inns of Court, who came determined to condemn it unheard. There are also a few strokes at Mr. Pope, who, in *The Dunciad*, had, it is said, without provocation, introduced the author into that satire (But see THE SULTANESS). The part of Medea was performed by Mrs. Porter; Jason, by Mr. Wilks.

228. MEDEA. Trag. by Richard Glover. 4to. 1761; Svo. 1762. This play was not written with a design for stage-representation, being professedly formed after the model of the ancients, each act terminating with a chorus. The author has indeed shown a good deal of erudition and a perfect acquaintance with the ancient classics. Some parts of his language are poetical, the sentimental passages forcible, and the *ordo verborum*, though somewhat stiff, yet not pedantic or turgid. Nevertheless, there is a languid coldness that runs through the piece, and robs it of the great essence of tragedy, pathetic power. The whole is declamatory, and the author seems to have kept the *Medea* of Seneca very constantly before his eyes; and it must be apparent to every one of but ordinary judgment, that long declamations, pompous invocations of ghosts, and powers of witchcraft, and choruses composed in the uncouth measure of iambic, dithyrambic, &c. are by no means

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adapted to the fashion of the English stage. If it should be urged, that these kinds of pieces are not written for the theatre, but for the closet, we cannot think even that excuse obviates the objection, or clears an author who writes in this manner from the charge of affectation or singularity, any more than it would avail a man who should dress himself in the short cloak, trunk-hose, &c. of King James the First's time, and though he paid and received visits in this habit, should plead, by way of apology, that he did not choose to dance in it at an assembly, or go to court on a birthday. And, indeed, we can perceive no juster reason for our clothing our language, than for the decorating our persons, after the fashions made use of two thousand years ago. Taste is periodical and changeable; and though it may not always be absolutely right, it is very seldom totally wrong; and consequently a compliance with it, in a moderate degree, will ever be less blameable than an opposition to it, which has not some very peculiar advantages of convenience or pleasure to urge in its excuse. *Medea* was several times performed at Drury Lane and Covent Garden, for Mrs. Yates's benefit.

229. *MEDEA*. Op. by Benj. Stillingfleet. Printed, with three oratorios, in an Svo. volume; but never published.

230. *MEDEA*. Trag. translated from Euripides, by R. Potter. 4to. 1781. This seems to have been a favourite subject with the ancients. Ennius translated this piece into Latin; Ovid wrote a tragedy on the same story; and Mæcenas is said to have added to the number. These are all lost. Seneca has also left us a play on this subject,

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which Corneille has followed, in preference to the chaste simplicity of Euripides. The scene is in the vestibule of the palace of Jason, at Corinth.

231. *MEDEA*. Trag. translated from Euripides, by Michael Wodhull. Svo. 1782.

232. *MEDEA AND JASON*. Ballet tragi-comique, acted at the Haymarket, 1781, burlesquing a celebrated Italian performance of the same name, at the King's Theatre, and well received.

233. *A MEDICINE FOR A CURST WIFE*. Play, by Thomas Dekker. Acted, 1602. Not printed.

234. *THE MEDLEY*; or, *Harlequin have at all*. Pant. Acted at Covent Garden, 1778.

235. *THE MEETING OF THE COMPANY*; or, *Bayes's Art of Acting*. Prelude, by David Garrick. Acted at Drury Lane, at the opening of the Theatre in 1774, and well received. Not printed.

236. *MELICERTA*. An heroic Pastoral, by Ozell. This is only a translation from a piece of the same name by Moliere, who wrote the original at the command of the French king, whose impatience would not wait for the finishing it; so that it was acted in an imperfect state at Versailles, in which condition it remained ever after; the author, we suppose, not thinking it worth while to complete it.

237. *MELITE*. Com. translated from Corneille. 12mo. 1776.

238. *MELICOSMIOTES*. Interl. Performed at Covent Garden, 1796. Not printed.

239. *MELPOMENE'S OVERTHROW*; or, *The Comic Muse Triumphant*. Mock Masque, by J. Cawdell. Svo. 1778. This masque is merely a lampoon on an infirmity of Mrs. H——, one of the actresses belonging to the

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company of the author, who was proprietor of the Theatres at Scarborough, Sunderland, Durham, and Whitby; and is printed in a collection of his miscellaneous pieces.

240. *MENÆCHMI*. Com. by W. W. 4to. 1595. This is only a translation from Plautus, and is, in some places, a pretty strict one; though in not a few the author is only imitated, and in many abridged. The translator has been supposed to be William Warner. From this play the plot of *The Comedy of Errors* is borrowed. It is reprinted in six old plays, published by J. Nichols, 8vo. 1779, vol. i. — In the running-title it is called *Menechmus*.

241. *THE MEN OF GOTHAM*. A Merriment much applauded, by William Kempe. Not printed.

242. *THE MENTALIST*. Dram. Satire, by Francis Gentleman. Acted at Manchester, about the year 1759. Not printed.

243. *THE MERCANTILE LOVERS*. Dramatic Satire, by Geo. Wallis. Acted at York. 8vo. 1775. This piece contains sketches of satire highly poignant; but either so directly levelled at certain persons of York, or taken by them to themselves, that the author, who was a physician, lost all his professional practice, and was forced accordingly to quit the place.

244. *THE MERCHANT*. Com. translated from Plautus, by George Colman. Printed in Thornton's translation of that author. 8vo. 1707. Though some censure may be passed on the latitude allowed, in this play, to the debaucheries of young men; yet the play, on the whole, though not a favourite with the old commentators, has undoubtedly great merit. There are several happy turns in the fable,

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which is in general well conducted; and, in its construction, approaches, perhaps, nearer to the modern manner than any other piece in the Greek or Latin languages.

245. *THE MERCHANT OF CAMDEN*. Mentioned by Henslowe as having been acted July 30, 1594. Not printed.

246. *THE MERCHANT OF GUADALOUPE*. A Play, in three acts, from the French of Mercier, by John Wallace. 8vo. 1802. This piece was performed at Margate, Oct. 5, 1802.

247. *THE MERCHANT OF VENICE*. Tragi-Com. by William Shakspeare. 4to. 1600; 4to. 1637; 4to. 1652. This is an admirable piece, and still continues on the list of acting plays. The story is built on a real fact which happened in some part of Italy; with this difference indeed, that the intended cruelty was really on the side of the Christian, the Jew being the unhappy delinquent who fell beneath his rigid and barbarous resentment. Popular prejudice, however, vindicates our author in the alteration he has made; and the delightful manner in which he has availed himself of the general character of the Jews, the very quintessence of which he has enriched his Shylock with, makes more than amends for his deviating from a matter of fact which he was by no means obliged to adhere to. The decision of Portia's fate, by the choice of the caskets, affords a pleasing suspense, and gives opportunity for a great many inimitable reflections. The trial scene, in the fourth act, is amazingly conducted; the anxiety both of the characters themselves, and of the audience, being kept up to the very last moment; nor can we close

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our mention of that scene without taking notice of the speech put into Portia's mouth in praise of mercy, which is perhaps the finest piece of oratory on the subject (though very fully treated on by many other writers), that has ever appeared in our or any other language. The scene lies partly at Venice, partly at Belmont, the seat of Portia on the continent. For the alterations which Lord Lansdowne has made in this play, see *THE JEW OF VENICE*.

"Of *The Merchant of Venice*," says Dr. Johnson, "the style is even and easy; with few peculiarities of diction, or anomalies of construction. The comic part raises laughter, and the serious fixes expectation. The probability of either the one or the other story cannot be maintained. The union of two actions in one event, is, in this drama, eminently happy. Dryden was much pleased with his own address, in connecting the two plots of his *Spanish Fryar*, which yet I believe the critic will find excelled by this play."

248. *THE MERCHANT OF VENICE*. Altered from Shakspeare, by J. P. Kemble. 8vo. 1795.

249. *THE MERCHANT OF VENICE*. C. altered from Shakspeare, as it was acted at Reading school, in October 1802. for the benefit of the Literary Fund. Printed at Reading, 8vo. 1802.

250. *THE MERCHANT OF VENICE*. With Notes and Illustrations, by Mr. Eccles. Printed in Dublin, 8vo. 1805.

251. *MERCURIUS BRITANNICUS*; or, *The English Intelligencer*. Tragi-Com. Acted at Paris with great applause. 4to. 1641. Prefixed to a copy that we have seen, is a Latin version of it; unless, in-

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deed, it was originally written in that language. This piece is wholly political; the subject of it being entirely on the ship-money, which was one of the great points that occasioned the troubles of King Charles I. Several of the judges are attacked in it under feigned names; particularly Justice Hutton and Justice Croke, under the names of Hortensius and Corvus Acilius; as is also Prynne, who is introduced under the character of Prinner. It consists of only four short acts; and of the fifth is said in the epilogue as follows: "*It is determined by the Ædils, the Mistress of publicke Plays, that the next Day (by Jove's Permission) the fifth Act shall be acted upon Tyber, I should say Tyburne, by a new Society of Alacramites. Vive le Roy.*" Before the first act is prefixed this other title, viz. *The Censure of the Judges*; or, *The Court Cure*. From Wood's *Athenæ Oxonienses*, vol. ii. p. 517, we find it to be the production of Richard Braithwaite.

252. *MERCURY HARLEQUIN*. Pantomime, by Henry Woodward. Acted at Drury Lane. 1756.

253. *MERCURY VINDICATED FROM THE ALCHEMISTS AT COURT*, by gentlemen the King's servants. By Ben Jonson. Fol. 1640; 8vo. 1756.

254. *MERLIN*; or, *The British Inchanter, and King Arthur the British Worthly*. Dramatic Opera. Acted at Goodman's Fields. 8vo. 1736. An alteration of Dryden's *King Arthur*, by Mr. Giffard, who appears, by the papers of the day, to have presented to the Queen a copy of it, with a dedication, by himself, to her.

255. *MERLIN*; or, *The Devil of Stonehenge*. By Lewis Theobald. Acted at Drury Lane. 8vo.

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1734. This is the musical part of a pantomime.

256. MERLIN IN LOVE; or, *Youth against Magic*. P. O. By Aaron Hill. Svo. 1759.

257. THE MERMAID. Farce, by Andrew Franklin. Acted at Covent Garden. Svo. 1792. Better suited to the gods in the gallery, than to the critic in his closet.

258. MEROPE. Trag. by G. Jeffreys. Acted at Lincoln's Inn Fields. Svo. 1731; 4to. 1767. This is taken from the Italian play. The scene, Messene. Prologue, by Aaron Hill. It was acted without success, the audience on the second night being dismissed.

259. MEROPE. Trag. of the Marquis Scipio Maffei. Translated from the original Italian by Mr. Ayre. Svo. 1740. This is a literal translation. In the address to the Duke of Modena, the original author notices the several plays on the same subject, which then had appeared; viz. those of Euripides, John Battista Liviera, and Count Pomponio Torelli. The present is conducted differently from any of them.

260. MEROPE. Trag. by M. de Voltaire, translated by Dr. John Theobald. Svo. 1744. This is a mere translation, and was never brought on the stage.

261. MEROPE. Trag. by Aaron Hill. Acted at Drury Lane. Svo. 1749; Svo. 1760. This play was, and still continues to be, acted occasionally with great applause. It is chiefly borrowed from the *Merope* of Voltaire; yet has Mr. Hill, whose manner and style are very peculiar and original, made it entirely his own by his manner of translating it. Some critics there are indeed who have found fault with this gentleman as a turgid and bombast writer; to their opinions, however, we cannot subscribe; for al-

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though it may be allowed, that a peculiar *ordo verborum*, and a frequent use of compound epithets, which seem to be the true characteristics of Mr. Hill's writings, may give an apparent stiffness and obscurity to a work; yet when once perfectly digested and properly delivered from the lips of oratory, they certainly add great force and weight to the sentiment;—nor can it surely be considered as paying this author any very exalted compliment to rank the tragedy of *Merope* above any one which has appeared since his time; nor can there, perhaps, be a stronger evidence in its favour, than the use which some of the later tragic writers have made of the design of this play, having more or less adopted the plot as the groundwork of their own pieces; as witness the tragedies of *Barbarossa*, *Creüsa*, *Douglas*, &c. The story of a *Merope* is well known in history; and the scene lies at Mycene. Soon after the run of this piece the author died. His dedication of this play, to Lord Bolingbroke, commences with a preface of his approaching dissolution:

"Cover'd in Fortune's shade, I rest reclin'd;

"My griefs all silent, and my joys resign'd:

"With patient eye Life's ev'ning gleam survey;

"Nor shake th' outlast'ning sands, not bid them stay.

"Yet, while from life my setting prospects fly,

"Fain would my mind's weak offspring shun to die;

"Fain would their hope some light through time explore;

"The name's kind passport—when the man's no more."

262. MEROPE. Trag. translated from Voltaire. Printed in Dr. Franklin's edition of that author.

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263. **THE MERRY COBLER.** A Farical Opera, of one act, by Charles Coffey. 8vo. 1735. This is a second part of *The Devil to Pay*, or *The Wives Metamorphosed*; but being in no degree equal to the former, it was deservedly condemned the first night, at the Theatre Royal in Drury Lane.

264. **THE MERRY COUNTERFEIT**; or, *The Viscount à la Mode*. Farce, taken from Mrs. Behn. Acted at Covent Garden, 1762, for the benefit of Mr. Shuter. Not printed.

265. **THE MERRY DEVIL OF EDMONTON.** Com. Acted at the Globe. Anonym. 4to. 1608; 4to. 1617; 4to. 1626; 4to. 1631; 4to. 1655; D. C. 1780. This comedy is attributed by Kirkman to Shakespeare, but on what foundation we know not; as there do not appear in the piece itself any marks that tend to the confirmation of such a suggestion. Coxeter takes notice of an old MS. of this play that he had seen, which stated it to have been written by Michael Drayton. The plot is founded on the history of one Peter Fabal, of whom more particular mention is made in Fuller's *Church History*, and in the *Chronicles of Henry VI.*'s reign. Scene, Edmonton. This comedy, in the original entry on the Stationers' book in 1608, by Joseph Hunt and Thomas Archer, is said to have been written by T. B. which letters were perhaps placed for Tony or Anthony Brewer. The same letters are prefixed to that author's *Country Girl*. These initials show, that this piece belongs neither to Shakespeare nor Drayton. H. Moseley, indeed, entered it on the Stationers' book, September 9, 1653, as the production of the former;

and from this circumstance we may perceive how little credit is due to the other entries of that bookseller, about the same time. See King STEPHEN, the *History of* — **THE HISTORY OF CARDENIO, DUKE HUMPHRY, and IPHIS AND IANTHE**, all registered by him as the compositions of our great dramatic poet. This book (says Anthony Wood, speaking of a novel attributed to Sir Philip Sydney) *coming out so late*, it is to be inquired whether Sir Philip Sydney's name is not set to it for sale-sake; being a usual thing in these days to set a great name to a book or looks, by sharking booksellers or snivelling writers, to get bread. Athen. Oxon. I. 228.

266. **THE MERRY MASQUERADERS**; or, *The Humorous Cuckold*. Com. by Mrs. Aubin. Acted at the Haymarket. 8vo. 1730; 12mo. 1732; 8vo. 1734. This piece appears to have been acted only twice. On the second night the bill announced a new epilogue, to be spoken by the author, Mrs. Aubin, the oratrix.

267. **THE MERRY MIDNIGHT MISTAKE**; or, *Comfortable Conclusion*. Com. by David Ogborne. 8vo. 1765. *The Merry Midnight Mistake* we apprehend to have been a real incident. Mr. Ogborne dreamed that he was intended for a comic writer; and to show how little such nocturnal visions are to be trusted, on his awaking sat down and composed this dramatic performance. From an advertisement, now before us, this piece would seem to have been acted by amateurs with bad memories:

"On Monday next (being the second night), the above-mentioned comedy will be performed at the Great Room, at the

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" Saracen's Head, in Chelmsford,
 " by a set of gentlemen for their
 " amusement.

" Mr. Ogborne returns his most
 " sincere thanks to the gentlemen
 " and ladies who were so obliging
 " as to favour him with their
 " company last Wednesday even-
 " ing. It is with the utmost re-
 " gret he remembers the indif-
 " ferent performance that night ;
 " but hopes their candour will al-
 " low for the difficulties and dis-
 " couragements attending a *first*
 " attempt : especially as the great-
 " est care will be taken to render
 " ALL the performers *perfect* against
 " Monday evening.

" It will be acted on Mondays,
 " Wednesdays, and Fridays."

268. THE MERRY MILKMAID
 OF ISLINGTON. 4to. 1680; 12mo.
 1735. See MUSE AT NEWMAR-
 KET.

269. THE MERRY MILLER ;
 or, *The Countryman's Ramble to*
London. Farce, by Thomas Sadler.
 8vo. 1766. Printed at Salop, with
 Poems by the same author.

270. THE MERRY PRANKS ; or,
Windmill Hill. Farce, Anonym.
 1704. This we never saw.

271. THE MERRY SAILORS ;
 or, *Landlord bit*. A Farce. 1707.
 This piece is mentioned no where
 but in *The British Theatre*; and by
 the title we should rather conceive
 it to have been a droll acted at
 some of the fairs, than a regular
 farce for a theatre.

272. MERRY SHERWOOD ; or,
Harlequin Forester. Pant. Acted
 at Covent Garden, 1795.

273 THE MERRY WIVES OF
 WINDSOR. Com. by W. Shak-
 speare. Acted by the Lord Cham-
 berlain's Servants. 4to. 1602; 4to.
 1619, by A. Johnson; 4to. 1630.
 This piece is allowed by the critics
 to be the masterpiece of our au-

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thor's writings in the comic way.
 There is perhaps no comedy in our
 own, or any other, language, in
 which so extensive a group of
 perfect and highly finished cha-
 racters are set forth in one view.
 In the delineation of Justice Shal-
 low he has gratified a very inno-
 cent revenge on a certain magis-
 trate, who, in his adolescent years,
 had been unreasonably harsh upon
 him; yet he has done it with so
 inoffensive a playfulness, as bears
 strong testimony to his own good-
 nature; having only rendered him
 laughable, without pointing at him
 any of the arrows of malevolent
 or poignant satire. Dryden allows
 this play to be exactly formed ;
 and as it was written before the
 time that Ben Jonson had intro-
 duced the taste for a cold elabo-
 rate regularity, it plainly proves
 that our immortal bard was by no
 means incapable of polishing and
 regulating his plots to an equal
 degree of exactness, had not his
 choice of historical plans very fre-
 quently compelled him, and the
 unbridled strength of his imagina-
 tion as often induced him, to over-
 leap the bounds of those dramatic
 rules which were first established
 by writers who knew not what it
 was to write, to act, and to think,
 above all rule.

The editions of 1602 and 1619
 are of the first slight sketch, which
 the author afterwards altered, en-
 larged, and improved. Dr. John-
 son says, " Of this play there is
 " a tradition, preserved by Mr.
 " Rowe, that it was written at the
 " command of Queen Elizabeth,
 " who was so delighted with the
 " character of Falstaff, that she
 " wished it to be diffused through
 " more plays; but, suspecting that
 " it might pall by continued uni-
 " formity, directed the poet to

“ diversify his manner, by showing him in love. No task is harder than that of writing to the ideas of another. Shakspeare knew what the Queen, if the story be true, seems not to have known, that by any real passion of tenderness, the selfish craft, the careless jollity, and the lazy luxury of Falstaff must have suffered so much abatement, that little of his former cast would have remained. Falstaff could not love, but by ceasing to be Falstaff. He could only counterfeit love; and his professions could be prompted, not by the hope of pleasure, but of money. Thus the poet approached as near as he could to the work enjoined him; yet, having perhaps in the former plays completed his own idea, seems not to have been able to give Falstaff all his former power of entertainment.

“ This comedy is remarkable for the variety and number of the personages, who exhibit more characters, appropriated and discriminated, than perhaps can be found in any other play.

“ Whether Shakspeare was the first that produced upon the English stage the effect of language distorted and depraved by provincial or foreign pronunciation, I cannot certainly decide. This mode of forming ridiculous characters can confer praise only on him who originally discovered it, for it requires not much of either wit or judgment: its success must be derived almost wholly from the player; but its power, in a skilful mouth, even he that despises it is unable to resist.

“ The conduct of this drama is deficient; the action begins and

“ ends often before the conclusion, and the different parts might change places without inconvenience; but its general power, that power by which all works of genius shall finally be tried, is such, that perhaps it never yet had reader or spectator, who did not think it too soon at an end.”

The adventures of Falstaff in this play seem to have been taken from the story of the Lovers of Pisa, in an old piece, called *Tarlton's News out of Purgatorie*.

274. THE MERRY WIVES OF WINDSOR. Altered from Shakspeare, by J. P. Kemble. 8vo. 1797.

275. THE MERRY WIVES OF WINDSOR. Com. by Shakspeare. Revised by J. P. Kemble, and now first published as it is acted at Covent Garden. 8vo. 1804.

276. MESSALINA THE ROMAN EMPERESSE, her Tragedy. By Nat. Richards. Acted by His Majesty's Company of Revels with general applause. 12mo. 1640. The plot of this play is from Suetonius, Pliny, Juvenal, and other authors who have written on the vicious character of that insatiate woman. It is ushered in by six copies of verses. Scene, Rome.

277. MESSENE FREED; or, *The Cruel Virtue*. Trag. by William Preston. Printed in his poetical Works at Dublin, 2 vols. 8vo. 1793. The story may be seen in Barthélemy's *Travels of Anacharsis*. See also Stanyan, vol. i. p. 71. Scene Ithome, the capital of Messene.

278. THE METAMORPHOSED GYPSIES. See THE MASQUE OF THE GYPSIES.

279. THE METAMORPHOSES. Com. Op. by Charles Dibdin. Acted at the Haymarket. 8vo.

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1776. Taken from Moliere's *Sicilien*, and *George Dandin*; and acted with little success.

280. THE METAMORPHOSIS; or, *The Old Lover outwitted*. F. by John Corey. 4to. 1704. It was acted at the Theatre in Lincoln's Inn Fields. Jacob has made a confusion in regard to this farce, giving it in two different places to authors of the same name, and calling it in one place a translation from Moliere, and in the other an alteration of *Albumazar*. The latter, however, is the right; it consisting only of that part of the plot of the said comedy which relates to the over-reaching of Pandolpho by means of the pretended transformation of Trincalo. This mistake, however, has arisen from confounding Mr. Corey, the author of *The Generous Enemies*, with Mr. Corey the comedian, who was the compiler of this piece.

281. THE METAMORPHOSIS; or, *Harlequin Cato*. Com. As it is to be acted with very great applause. Svo. 1723. This piece, which has not been noticed in any former list, appears to have been personal satire on a political writer of the day, and in that view is not without ingenuity.

282. THE METAMORPHOSIS. Comic Opera. Acted at Drury Lane, Dec. 1783. This piece, which is attributed to Mr. Jackson (the avowed composer of the music), was acted but twice, though worse performances have been better encouraged. The songs were supposed to have been chiefly written by Mr. Tickel. Not printed.

283. THE METHODIST. Com. Being a continuation and completion of the plan of *The Minor*, written by Mr. Foote. Svo. No date. [1761] This piece was never acted, nor intended so to be,

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and is no more than a most impudent catchpenny job of Israel Pottinger, whom the great success of Mr. Foote's *Minor* had induced to write this sequel to it; which is contrived in such a manner, from the arrangement of the title-page, as to appear, to the unwary purchaser, the product of the same author. But there is somewhat worse in this piece than even the imposition on the public; which is, the gross reflection thrown on the private character of the chief of the Methodists, contrary to the intention of the author of *The Minor*. For although that gentleman has made a very just and ingenious attack on enthusiasm itself, and exposed the sanction which the promoters of vice and venders of lewdness lay claim to under the mask of religion, and the protection of some mistaken and pernicious tenets; yet he has not endeavoured to cast so severe a censure on men of any holy profession, however misled by blind zeal or enthusiastic madness to inculcate and propagate those tenets, as to hint at their being themselves either the abettors or encouragers of those pests of society, who screen themselves under their doctrine, or may pretend to enlist themselves under their banners. This the present writer has done, who, by a continuation of the characters and plot of *The Minor*, has made Dr. Squintum and Mrs. Cole, that is to say, an old bawd and a methodist preacher, coadjutors and joint instruments in carrying on the purposes of debauchery, and bringing to perfection all the infamous transactions of a common brothel: a charge which, if just, would not only cast an opprobrium on a whole sect of teachers, which it is to be hoped not one among them could

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possibly deserve, but also be a severe reflection on the legislature itself, for not having entered into a stricter inquisition on a nest of vipers, which, lying closely concealed under the shadow of religion, are empoisoning and destroying the very fountain of piety and virtue.

284. *THE METHODIST PREACHERS*. Int. Acted at Richmond, 1775. N. P.

285. *MICHAELMAS TERME*. C. by Thomas Middleton. 4to. 1607; 4to. 1630; 4to. 1650. This play was sundry times acted by the children of Paul's.

286. *MICROCOSMUS*. A moral Masque, by Thomas Nabbes. Acted at Salisbury Court. 4to. 1637. This has two copies of verses prefixed, one of them by Richard Brome. It is reprinted in Dodsley's *Collection*, 1780.

287. *MIDAS*. C. [By John Lyly.] Plaid before the Queenes Majestie, upon Twelife Day at night, by the children of Paules. 4to. 1592. The story of this play is related at large by Apuleius in his *Golden Ass*. See also Ovid's *Metamorphoses*, lib. ii. Galtruchius, &c.

288. *MIDAS*. An English Burletta, in three acts [by Kane O'Hara]. Acted at Covent Garden. 8vo. 1764. The burlesque in this humorous performance turning chiefly on heathen deities, ridiculous enough in themselves, and too absurd for burlesque, the aim of which is to turn *great* things to *farce*, the present mock-opera was not altogether so successful at first, as in many respects it deserved to be. It was originally a first piece; but has been since reduced to an afterpiece, and thereby improved.

289. *MIDAS*. Burl. in two acts.

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Performed at Covent Garden. Edinburgh printed, 8vo. 1771.

290. *THE MIDDLE DISH*; or, *The Irishman in Turkey*. Farce, by W. C. Oulton. Acted at Drury Lane, April 16, 1804, for the benefit of Mrs. Jordan; but, though humorously sustained by that lady and Mr. Johnstone, in two Irish characters, it was not successful. The story arose out of a freak of the Grand Signior, who treats with great distinction an Irish footman and his wife, and makes them be waited upon by their former master and mistress. The name of *The Middle Dish* originates in an order of the emperor, that his Hibernian guests should not uncover a tureen set in the middle of the table at one of the entertainments that he gave them; but which they violated, from their curiosity to eat Turkish potatoes. The piece was received with a mixture of applause and disapprobation, and has not since been performed, or printed.

291. *THE MIDNIGHT HOUR*; or, *War of Wits*: as in rehearsal at the Theatre Royal, Covent Garden. Farce. 8vo. 1787. This is an anonymous translation of *La Ruse contre Ruse*; ou, *Guerre Ouverte*, which was acted seventy successive nights in Paris.

292. *THE MIDNIGHT HOUR*. Com. in three acts, by Elizabeth Inchbald. Performed at Covent Garden. 8vo. 1788. It was taken from the French of M. Damaniant, and was well received. When Lady Wallace published *Diamond cut Diamond*, on the same subject, she complained of its having been forestalled by *The Midnight Hour*; but the French piece was as free for one lady to copy from as another; in truth, however, *Dia-*

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mond cut Diamond is a *literal* translation (like the preceding article), and not so fit for performance as Mrs. I.'s *Midnight Hour*, which is a well-contrived and pleasant entertainment, considerably altered from the French, to adapt it to the English stage.

293. THE MIDNIGHT WANDERERS. Com. Op. in two acts, by William Pearce. Performed at Covent Garden. Svo. 1793. This piece was favourably received; but is not equal in merit to the *Hartford Bridge* of the same author.

294. A MIDSUMMER NIGHT'S DREAM. Com. by W. Shakspeare. Acted by the Lord Chamberlain's Servants. 4to. 1600, by James Roberts. Two copies in the same year. This play is one of the wild and irregular overflowings of its great author's creative imagination. It is now never acted under its original form; yet it contains an infinite number of beauties; and different portions of it have been made use of separately in the formation of more pieces than one. The parts of Oberon and Titania, for example, are the groundwork of *The Fairies*; the story of Pyramus and Thisbe has been also performed singly under the form of an opera; and the still more comic scenes of it have been printed by themselves in quarto, under the title of *Bottom the Weaver*, and used frequently to be acted at Bartholomew Fair, and other fairs in the country, by the strolling companies. The scene is in Athens, and a wood not far from it.

"Wild and fantastical as this play is (says Dr. Johnson), all the parts in their various modes are well written, and give the kind of pleasure which the author designed. Fairies in his time were much in fashion;

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"common tradition had made them familiar, and Spenser's poem had made them great."

295. A MIDSUMMER NIGHT'S DREAM. Written by Shakspeare, with alterations and additions, and several new songs. As it is performed at the Theatre Royal in Drury Lane. By D. Garrick. Svo. 1763. This piece was acted only once, when the spectators were uncommonly few, and therefore not in the best humour. Respect for Shakspeare, however, kept them silent; but that silence likewise induced them to sympathize with Lysander and Helena, Demetrius and Hermia, who in one scene are all lying fast asleep on the stage.

After the representation was over, Mr. Colman, who superintended the rehearsals, and who did not escape the narcotic qualities of the dose he had administered, took away a third part of its ingredients, and prevailed on his patients to try the effects of it a second time. But in this contracted form it succeeded less, inspiring drowsiness without the benefit of repose. We have reason to think, however, that our theatrical physician had still further hopes of gaining somewhat by his prescription; having, if we are not deceived, compelled those under his regimen at the Haymarket to swallow it once more, though he could never contrive to make it a popular medicine.

In the first edition of this work we had ascribed to Mr. Colman both these alterations. Before that gentleman's death, however, he complained that they had been ascribed to him without any authority. "Of the first (says he), it is true, I attended the rehearsals, at the express desire

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“ of Mr. Garrick, on his going
“ abroad; but the revival, as I
“ foretold, fulling of success, the
“ piece was by my advice reduced
“ to two acts, under the title of
“ *A Fairy Tale*; so that I was
“ little more than a godfather on
“ the occasion, and the altera-
“ tions should have been sub-
“ scribed *Anon.*” We have since
seen evidence sufficient to satisfy
us that the first alteration was by
Mr. Garrick.

296. *THE MILESIAN*. Com.
Opera, by Isaac Jackman. Svo.
1777. Acted at Drury Lane,
March 1777. It met with an in-
different reception.

297. *THE MILK MAID*. Sere-
nata, by C. Dibdin. Acted at the
Circus. Not printed.

298. *THE MILLER*. Play, by
Robert Lee. Acted 1598. N. P.

299. *THE MILLER OUTWITTED*.
Farce. Acted at Covent Garden,
May 30, 1752. Not printed.

300. *THE MILLER'S MAID*.
Com. Op. in two acts. Performed
at the Haymarket, Aug. 25, 1804.
Not printed. This piece, which
is ascribed to the pen of Mr. Wal-
dron, was performed for the be-
nefit of Mrs. Harlowe. It was
founded on one of the *Rural Tales*
of Robert Bloomfield (author of
The Farmer's Boy), had the ad-
vantage of some pretty music by
Davy, and was well received.

301. *THE MILLINER*. Com.
translated from the French of
Madame Genlis. Svo. 1781; 12mo.
1787.

302. *THE MILLINERS*; or, *Fe-
male Revenge*. Burl. in two acts,
by T. Harpley. Svo. 1790. Act-
ed and printed at Liverpool.

303. *THE MINC'D PIE*. A Dra-
matic Inanity, in one act, by Jo-
seph Moser. Printed in *The Eu-
ropean Magazine*, vol. 1. 1806.
Never acted.

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304. *THE MINE*. Dramatic
Poem, by John Sargent. 4to.
1785. This piece took its rise
from a paragraph that had then
recently appeared in the public
papers; the purport of which was,
that a nobleman of great rank at
Vienna had been condemned to the
mines; and that his wife, a lady
of high extraction, and in the
bloom of youth and beauty, had
taken the desperate resolution of
sharing his fate, and of accom-
panying him to those abodes of
wretchedness. Never acted; nor
is it suited to the stage, being
little more than a narrative dia-
logue in verse.

305. *THE MINE*; or, *Black
Forest of Istria*. G. S. by J. C.
Cross. Svo. 1800.

306. *THE MINE*. Dram. Bal.
by S. J. Pratt. Never acted, nor
printed; but included in the pro-
posals for the publication of his
Harvest Home.

307. *MINERVA'S SACRIFICE*;
or, *The Forc'd Lady*. Trag. by
Philip Massinger. Entered on the
book of the Stationers' Company,
Sept. 9, 1653, and was among
those destroyed by Mr. Warbur-
ton's servant.

308. *MINERVA'S TRIUMPH*.
Masque. See *DON SANCHO*; or,
The Student's Whim.

309. *MINERVA'S TRIUMPH*.
See *WORDS MADE VISIBLE*.

310. *THE MINIATURE PICTURE*.
Com. by Lady Craven. Acted at
Drury Lane. Svo. 1781. This
piece was first performed in a pri-
vate theatre, at her ladyship's villa
near Newbury. It was produced
very late in the season at Drury
Lane, and acted only three or
four nights. The prologue, by
Mr. Sheridan, is an admirable one.

311. *THE MINISTER*. Trag.
translated from the German of

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Schiller, by M. G. Lewis. Svo. 1797. Never acted. This is from *Catal and Love*. It is a faithful and elegant translation of an excellent play.

312. MINNA VON BARNHELM. See THEATRICAL RECORDER.

313. THE MINOR. Com. of three acts, by Samuel Foote. Svo. 1760. This piece was first presented in the summer season at the Little Theatre in the Haymarket; and though it was performed by an entirely young and unpractised company, it brought full houses for thirty-eight nights in that time of the year, and continued for some years one of the stock-pieces for the winter also. As the principal merit of all this gentleman's writings consists in the drawing peculiar characters well known in real life, which he heightened by his own manner of personating the originals on the stage, it will be necessary to inform posterity, that in the characters of Mrs. Cole and Mr. Smirk the author represented those of the celebrated Mother Douglas, and Mr. Langford the auctioneer; and that, in the conclusion, or rather epilogue, to the piece, spoken by Shift (which the author performed, together with the other two characters), he took off, to a great degree of exactness, the manner and even person of that most noted preacher, and chief of the Methodists, Mr. George Whitfield. Mr. Foote has been accused of borrowing not only the hint, but even the whole of the character of Mrs. Cole, from another piece, by Mr. Reed, which was at that time only in embryo. See REGISTER OFFICE.

A well-informed friend has told us, that when our English Aristophanes had prepared this piece for the stage, he sent a copy of it to

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the Archbishop of Canterbury; requesting that, if His Grace should see any thing objectionable in it, he would exercise the free use of his pen, either in the way of erasure or correction. The Archbishop returned it untouched; observing to a confidential friend, that he was sure the wit had only laid a trap for him; and that if he had put his pen to the MS. by way of correction, or objection, Foote would have had the assurance to have advertised the play as "corrected, and prepared for the press, by His Grace the Lord Archbishop of Canterbury!"

314. An Additional Scene to the Comedy of THE MINOR. Svo. 1761. In this Mr. Foote is pretty smartly animadverted upon, for making it his practice to expose the harmless peculiarities of private persons upon the public stage.

315. MINORCA. Trag. by Henry Dell. Svo. 1756. This piece was printed just when the place from which it is named was taken. Nothing can be more contemptible than it is in every point of view. For a specimen, the following lines are selected:

"You call me superstitious, and for
why?"

"Because I believe in dreams, and be-
lieve I will—

"—France, do your worst,

"I fear you not, and though by force
compell'd,

"Will never yield."

316. THE MINSTREL; or, *The Heir of Arundel*. Trag. by Mrs. West. Small Svo. 1805. Well written, but never acted.

317. THE MIRACULOUS CURE; or, *The Citizen outwitted*. Farce, compiled by Brownlow Forde. 12mo. 1771. Taken from Cibber's *Double Gallant*, and printed at Newry.

318. THE MIRROR. Dr. Sat.

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With the practice of a dramatic entertainment, called *The Defeat of Apollo*; or, *Harlequin Triumphant*; and a farce called *The Mob in Despair*. Acted at the Haymarket, 1737.

319. *THE MIRROR*. A Com. in three acts, by Henry Dell. 8vo. 1757. Never acted. This is merely an alteration of Randolph's *Muses' Looking Glass*.

320. *THE MIRROR*; or, *Harlequin every where*. Pantomimical Burletta, by Charles Dibdin. Acted at Covent Garden. 8vo. 1779.

321. *MIRZA*. Trag. by Robert Baron. 8vo. N. D. This tragedy is founded on real facts which happened not long before, and is illustrated with historical annotations. The story of it is the same as that which Denham made the groundwork of his *Sophy*, and which may be found in Sir Thomas Herbert's *Travels*; yet has Mr. Baron handled it in a very different manner from that author, having finished three complete acts of this before he saw that tragedy; nor found himself then discouraged from proceeding, on a consideration of the great difference in their respective pursuits of the same plan. Baron has made Jonson's *Catiline* in great measure his model, having not only followed the method of his scenes, but even imitated his language; and any one may perceive that his ghost of Emir-hamze Mirza is an evident copy of that of Sylla in *Catiline*. It is, however, a good play, and is commended by five copies of verses by his Cambridge friends, but seems not to have been acted.

322. *THE MISANTHROPE*. C. This is a translation from Voltaire, by Mr. John Hughes. In the year 1709 Mr. Hughes was concerned in a periodical work,

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entitled *The Monthly Amusement*; and this translation was in the second number. It was afterwards reprinted with Moliere's other plays translated by Ozell, without any notice by whom it was englished.

323. *THE MISCHANCE*. Interlude. This was written by Mr. Charles Dibdin, and performed with success at Sadler's Wells in 1772. The story was from *The Barber of Bagdat*.

324. *THE MISER*. Com. by Thomas Shadwell. 4to. 1672. This play, by the author's own confession, is founded on the *Avare* of Moliere, which is itself also built on the *Aulularia* of Plautus. Shadwell, however, has by no means been a mere translator, but has added considerably to his original.

325. *THE MISER*; or, *Wagner and Alericock*. A grotesque Entertainment, composed by John Thurmond. 8vo. 1727.

326. *THE MISER*. Com. by J. Ozell. 12mo. 1732. This is nothing more than a literal translation of the celebrated French play of Moliere, from which all the above-mentioned pieces have been borrowed. Prefixed to it are some strictures on a new translation of Moliere just then published.

327. *THE MISER*. Com. by Henry Fielding. 8vo. 1733, 1744. This play was acted with great applause at the Theatre Royal in Drury Lane, and is the piece which now continues to be performed occasionally. It has, as Mr. Murphy observes, the value of a copy from a great painter by an eminent hand.

328. *THE MISER*. Com. by J. Hughes. This is only a first act of a translation from Moliere, which the author either did not think worth while preserving, or else was prevented by the stroke of

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death from finishing. It is, however, published with his other dramatic and poetical works, 12mo. 1735.

329. *THE MISER* of Moliere. Translated by Michael de Boissy. 12mo 1752.

330. *THE MISER*. Com. translated from Plautus, by Bonnell Thornton. 8vo. 1767. This play is called by Plautus *Aulularia*, from the vessel or pot containing the miser's treasure so often mentioned in it. From this Moliere's comedy of *The Miser* is imitated, which has been again imitated by Fielding. Besides these, there is an imitation in Italian by Il Cav. Lorenzo Guazzesi, and a professed translation in verse by Giovan. Batista Gelli, printed at Florence, 1550. This play is come down to us in a mutilated state; the conclusion of it being lost. That generally printed in the editions of Plautus, was written by Antonius Codrus Urceus, professor at Boulogne, who lived in the reigns of the Emperors Sigismund and Frederick the Third, and is unworthy of being joined to a play of so much merit. A better conclusion by Mr. Thornton is appended to the edition now under consideration.

331. *THE MISER*, for the Use of private Theatres. 8vo. 1788. This is no other than the comedy of *The Miser* made into a farce, by Edward Tighe. In a catalogue with MS. additions, we met with this piece entered as *The Cut Miser*, and were thereby misled to give it under that title in vol. ii. p. 147.

332. *THE MISER*. Com. in three acts. Performed at Covent Garden. 8vo. 1792. This is Fielding's *Miser*, curtailed by James Wild, then prompter at Covent Garden theatre.

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333. *THE MISER'S RETREAT*. See *THE WHIM*.

334. *THE MISERIES OF HUMAN LIFE*. Farce. Acted at Covent Garden, May 19, 1807, for the benefit of Mr. Fawcett. This dramatic trifle never had a second performance, nor has it been printed.

335. *THE MISERIES OF ENFORCED MARRIAGE*. By George Wilkins. 4to. 1607; 4to. 1611; 4to. 1629; 4to. 1637; in Dodsley's *Collection*, 1780. To this play Mrs. Behn is indebted for great part of the plot of her *Town Fop*; or, *Sir Timothy Tawdry*.

336. *THE MISERY OF CIVIL WAR*. Trag. by J. Crowne. 4to. 1680. See *HENRY VI.* Part II.

337. *THE MISFORTUNES OF ARTHUR (Uther Pendragon's Sonne)*, reduced into tragicall notes by Thomas Hughes, one of the Societie of Graye's Inne. And here set down as it past from under his hands, and as it was presented, excepting certain wordes and lines, where some of the actors either helped their memories by brief omission, or fitted their acting by alteration. With a note at the ende of such speeches as were penned by others in lue of some of these hereafter following.

This dramatic piece has the following general title:

Certaine Devises and Sheeves presented Her Majestie by the Gentlemen of Graye's Inne, at her Highnesse Court in Greenwich, the twenty-eighth day of Februarie, in the thirtieth yeore of Her Majestie's most happy raigne. At London. Printed by Robert Robinson. 12mo. 1587.

This play is preceded by a prologue, to which this extraordinary stage-direction is annexed:

An Introduction penned by Nicholas Trotte, Gentleman, one of the

Society of Graye's Inne; which was pronounced in manner following, viz. Three Muses came upon the stage apparelled accordingly, bringing five Gentlemen Students with them attyred in their usuall garments, whom one of the Muses presented to Her Majestie as captives; the cause whereof she delivered by speech as followeth.

To every act of this performance there is an argument, a dumb show, and a chorus. At the conclusion of it, is a note specifying, that the dumb shows and additional speeches were partly devised by William Fulbeck, Francis Flower, Christopher Yelverton, Francis Bacon, John Lancaster, and others, who with Maister Penrودock and Lancaster directed these proceedings at courte.

The piece is beautifully printed in the black letter, and has many cancels, consisting of single words, half lines, and entire speeches. These were reprinted and pasted over the cancelled passages; a practice, we believe, very rarely seen.

The names of the Speakers.

Gorlois, Duke of Cornwall's ghost.
 Gueneuora, the Queene.
 Fronia, a Lady of her trayne.
 Angharad, sister to the Queene.
 Mordred, the Usurper.
 Conan, a faithfull Counsellor.
 Nuntius of Arthur's landing.
 The Herald from Arthur.
 Gawin, King of Albanie.
 Gilla, a Britishe Earle.
 Gillamor, King of Ireland.
 Cheldrick, Duke of Saxonie.
 The Lord of the Pictes.
 Arthur, King of Great Brytain.
 Cador, Duke of Cornwall.
 Hoel, King of Little Brittain.
 The Herald from Mordred.
 Aschillus, King of Denmarke.
 The King of Norwayne.
 A number of Souldiers.
 Nuntius of the last battell.
 Gildes, a noble man of Brytain.

Of so great a curiosity we should gladly give a more ample account, were we not circumscribed by the limits of our work. The author of this piece, however, was well read in Virgil, Lucan, Seneca, &c.

338. MISS IN HER TEENS; or, *The Medley of Lovers*. Farce, by David Garrick. Acted at Covent Garden. Svo. 1747. This farce met with great success, and indeed deservedly so, it being a very diverting piece.

We are told, that on the fifteenth night of its run, when Garrick received the play-bills, he found his name advertised for a second benefit, without his previous knowledge. Rich declared there was so much merit in the piece, and it had done the theatre so much service, that the compliment itself would not have been recompense enough without this manner of conveying it; and Garrick said that he valued it only on that account. The hint of this piece is taken from D'Ancourt's *La Parisienne*.

The characters of Flash and Fribble may perhaps be considered as somewhat *outré*, and too much on the caricature; but that has ever been allowed in farce, or what the French call the *basse comédie*, where probability is frequently sacrificed to invention; and a strict adherence to nature, to humour and ridicule. And, moreover, the inimitable performances of the author and Mr. Woodward in these characters seemed to overbear even the slightest reflection of this kind that might arise; since even in the representation of what might itself exceed the bounds of nature, the enchanted audience could scarcely perceive that they were not walking in her very straitest and most limited paths. Mr. Murphy

says, " Captain Flash and Fribble
 " are not the mere offspring of the
 " poet's imagination; they were
 " copied from life. The coffee-
 " houses were infested by a set of
 " young officers, who entered with
 " a martial air, fierce Kevenhuller
 " hats, and long swords. They
 " paraded the room with ferocity,
 " ready to draw without provoca-
 " tion. In direct contrast to this
 " race of braggarts, stood the pretty
 " gentlemen, who chose to un-
 " sex themselves, and make a dis-
 " play of delicacy that exceeded
 " female softness. To expose these
 " two opposite characters to con-
 " tempt and ridicule was the de-
 " sign of *Miss in her Teens*; and
 " this was effectually done by
 " Woodward in Captain Flash, and
 " Garrick in the mincing charac-
 " ter of Fribble. The ferocious
 " swaggering bravo did not choose
 " to be called Captain Flash, and
 " the delicate beau was frightened
 " out of his little wits by the
 " name of Fribble. They were
 " both laughed out of society."
 See THE GENTLEMAN CULLY.

339. MISS LUCY IN TOWN.
 Farce, by Henry Fielding. Acted
 at Drury Lane. 8vo. 1742. This
 piece, which is a sequel or second
 part of *The Virgin unmasked*, was
 presented for some nights, and met
 with applause. But it being hint-
 ed, that a particular man of quality
 was pointed at in one of the char-
 acters, an application was made
 to the Lord Chamberlain, who sent
 an order to forbid its being per-
 formed any more.

340. THE MISSION FROM ROME
 INTO GREAT BRITAIN IN THE
 CAUSE OF POPERY AND THE PRE-
 TENDER. Scenically represented.
 4to. No date. [About 1746.]

341. THE MISTAKE. Com. by
 Sir John Vanbrugh. Acted at the

Haymarket. 4to. 1706. This is
 an admirable play, and always
 met with applause; yet is little
 more than a translation of *Le Dé-
 pit Amoureux* of Moliere. The
 quarrelling scene between Carlos
 and Leonora is perhaps as highly
 touched as any we have in the
 whole list of English comedies.
 Prologue by Steele; Epilogue by
 Motteux.

342. MISTAKEN BEAUTY; or,
The Lyar. Com. Acted at the
 Theatre Royal. Anon. 4to. 1685.
 This is little more than a trans-
 lation of the *Menteur* of Corneille;
 which, says Mr. Dryden, though
 cried up in France, when it came
 on the English stage, though well
 translated, and the part of Dorant
 (by Mr. Hart) acted with so much
 advantage as it had never received
 in its own country, yet it met with
 no great success. There is an
 earlier edition of it, under the latter
 title only, in 1661.

343. THE MISTAKEN HUSBAND.
 Com. by a person of quality. Act-
 ed at the Theatre Royal. 4to. 1675.
 This play is on the model of Plau-
 tus's *Menæchmi*, and is extremely
 farcical. It is not, however, Mr.
 Dryden's (as has been said), being
 only adopted by him, and enriched
 with one good scene from his
 hand. The real author is un-
 known.

344. THE MISTAKE OF A MI-
 NUTE. Musical Drama. Performed
 for the benefit of Mr. Baddeley,
 at Drury Lane, April 23, 1787;
 but not repeated or printed.

345. MISTAKE UPON MISTAKE.
 F. See APPEARANCE IS AGAINST
 THEM. The author's object has
 been to place all the characters, in
 their turn, in suspicious situations.
 A young nobleman appears to be
 carrying on an intrigue with a
 married lady; an old fellow, a

great stickler for morality, is caught in a bedroom with a pretty little milliner; an antiquated coquet is believed by a footman to be overtaken in her cups; and the heroine, remarkable for her beauty and accomplishments, is involved in a charge of having stolen an Indian shawl, and sold it for five guineas. Some pleasant equivoque arises, and in particular scenes there is a display both of ingenuity and humour. Its chief fault is the abruptness of its conclusion.

346. *THE MISTAKES*; or, *The False Report*. Tragi-Com. by Joseph Harris. 4to. 1691. This play was written by another person; but falling into this gentleman's hands, he made many alterations in it considerably for the worse. Yet Dryden bestowed a prologue on it, Tate an epilogue, and Mountfort a whole scene in the last act, and many other corrections. Notwithstanding which, it remains a tedious disagreeable piece; and many of the scenes, which are printed in this edition of it, were obliged to be omitted in the representation. It is dedicated to Godfrey Kneller, Esq.

347. *THE MISTAKES*; or, *The Happy Resentment*. Com. by the late Lord Cornbury. 8vo. 1758. The author of this piece was the learned, ingenious, and witty Lord Cornbury. It was, however, never acted, being a juvenile performance, and unequal to the very deserved reputation his Lordship's abilities afterwards acquired. He made a present of it to that great actress Mrs. Porter, to derive what emolument she could from it; and that lady, after his death, published it by subscription, at five shillings each book; on which occasion the remembrance of Mrs. Porter's former merits with the

public in her profession, and the respect due to the worth of the author, induced the nobility to exert themselves so largely, some subscribing for twenty, others for forty, and some even fourscore or an hundred books, that the whole number of copies disposed of amounted to three thousand. The general tenour of the piece is to form a kind of vindication of the fair sex, by drawing, in his Lord and Lady Thoughtless, a contrast and counterpart to the character of Cibber's Lady Townly, in the comedy of *The Provoked Husband*. We cannot pay any great compliment to his Lordship's genius from the execution of this design; yet there breathe through the whole such sentiments of honour and virtue, as reflect the brightest lustre on a much more valuable quality, viz. his intrinsic goodness of heart. Prefixed to it is a preface by Mr. Horace Walpole, afterwards Lord Orford.

348. *THE MISTAKES OF A DAY*. Mus. Farce. Performed at Norwich; probably in 1786 or 1787.

349. *MISTER H*. Farce, by the Hon. George Lamb. Acted at Drury Lane, Dec. 10, 1806. Not printed. The humour of this piece turns on a gentleman of the name of *Hogsflesh* having conceived an utter abhorrence of his name; and on the curiosity of various other persons to discover that name, which he constantly conceals under the convenient abbreviation of Mr. H. Mr. Elliston supported the character with great zeal and ability; but no efforts could save the farce, which was very generally disliked, and never made a second appearance. The Prologue was greatly applauded; and, as the piece has not been printed, we shall hope to be excused if we spare

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a little room for its insertion. It was as follows:

If we have sinn'd in paring down a name,
All civil well-bred authors do the same.
Survey the columns of our daily writers—
You'll find that some initials are great fighters:—
How fierce the shock, how fatal is the jar,
When Ensign W. meets Lieutenant R.
With two stout seconds, just of their own gizzard,
Cross Captain X. and rough old General Izzard!
Letter to letter spreads the dire alarms,
Till half the alphabet is up in arms.
Nor with less lustre have initials shone,
To grace the gentler annals of Crim. Con.
Where the dispensers of the public lash,
Soft penance give—a letter and a dash—
Where vice, reduc'd in size, shrinks to a failing,
And loses half its grossness by curtailing.
Three pas are told in such a modest way—
“The *affair* of Colonel B. with Mrs A.”
You must excuse them—for what is there, say,
Which such a pliant vowel must not grant
To such a very pressing consonant?
Or who poetic justice dares dispute,
When, mildly melting at a lover's suit,
The wife's a *liquid*—her good man, a *mute*!
Even in the homelier scenes of honest life,
The coarse-spun intercourse of man and wife,
Initials, I am told, have taken place
Of Deary, Spouse, and that old-fashion'd race:
And Cabbage, ask'd by brother Snip to tea.
Replies, “I'll come—but it don't rest with me—
“I always leaves them things to Mrs. C——.”
Oh! should this mincing fashion ever spread
From names of living heroes to the dead,
How would Ambition sigh and hang her head,
As each lov'd syllable should melt away,
Her Alexander turn'd into great A—
A single C. her Caesar to express—
Her Scipio shorten'd to a Roman S—

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And nick'd and dock'd to these new modes of speech,
Great Hannibal himself a Mr. H.

350. MISTER TASTE THE POETICAL POP; or, *The Modes of the Court*. Com. by the author of *Fanella*. 8vo. 1732. Afterwards called THE MAN OF TASTE, &c. 8vo. 1733; which see.

351. MISTRESS DOGGREL IN HER ALTITUDES; or, *The Effects of a West India Ramble*. Prelude. This was written for the purpose of introducing Mrs. Gardner, after her return from the West Indies; and was performed at the Haymarket, for the benefit of a Mr. Everard, 1795; but not in the regular season.

352. MISTRESS NONSUCH'S NONSENSE. Interlude, advertised to be performed at the Haymarket, for Mrs. Wells's benefit in the year 1790; but it was laid aside, on account of Mr. Stephen Kemble's refusing to act in it.

353. MISTRESS WIGGINS. Com. Piece, in two acts, by John Till Allingham. Acted at the Haymarket. 8vo. 1803. Some of the situations in this piece are highly laughable, and the dialogue is not without point and humour; but it is in the very broadest style, or, as the author terms it, the sublime of farce. The business of it arises from the circumstance of there being three ladies of this name. One is the wife of old Mr. Wiggins; another the wife of Tom Wiggins, his son; and the third a lady whom Tom had honoured with the name before his marriage. The old gentleman has left his house in the country, to avoid the crossness and virulence of his virago mate, the very idea of whom makes him shake with fear. But his hopes of spending his time

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happily in London with his son, a dashing Templar, are miserably disappointed; for, go where he will, he is still threatened with meeting a Mrs. Wiggins. Although he locks one up in Tom's chambers, another calls for him immediately after at a tavern; and while he thinks himself pursued by her, he finds himself in imminent risk of rushing into her company.

354. **MISTRESS PARLIAMENT HER GOSSIPING.** Full of mirth, merry tales, chat, and other pleasant discourse, between Mistress Statute, Justice, Truth, and Mistress Parliament, Ordinance, Synod; Mrs. England being Moderator. By Mercurius Melancholicus. Printed in the year of the downfall of the Sectaries, 1648. 4to. [No place.] The title sufficiently declares the subject of this piece. *Query*, Is it the same with **NEWMARKET FAYRE**?

355. **MITHRIDATES, KING OF PONTUS.** Tragedy, by Nath. Lee. Acted at the Theatre Royal. 4to. 1678; 1693; Svo. 1797. This play is founded on history, for which see Appian, Florus, and Plutarch. The scene lies in Sinope. The epilogue written by Mr. Dryden.

356. **THE MOB IN DESPAIR.** See **THE MIRROR**.

357. **THE MOCK COUNTESS.** Farce, taken from Brevall's *Play is the Plot*. See **THE STROLLERS**.

358. **THE MOCK DOCTOR**; or, *The Dumb Lady cured*. A Ballad Farce, by Henry Fielding. Acted at Drury Lane. Svo. 1732; 1742. This *petite piece* is taken wholly from the *Medecin malgré lui*, of Moliere, excepting the songs, which are not very numerous. Some other writers have made use of that comedy as the groundwork

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of their pieces; but, by attempting to enlarge on and improve it, have absolutely spoiled it. This author, however, whose natural bent of genius had the same kind of turn with that of Moliere himself, has been contented with only giving a sprightly and happy translation of him, varying no more from his original, with respect to plot, incident, or conduct, than the different taste of the two nations rendered absolutely necessary; by which means he has introduced the foreigner amongst us possessed of all his natural vivacity and humour, and with no other alteration than that which his own *politesse* would necessarily occasion, viz. the being dressed in the full mode of the country he is visiting. How far the author was right in the adoption of this method, the success of the piece sufficiently evinces; it having been received with universal approbation at its first appearance, and continuing to this day one of the constant standing desserts to our dramatic collations, notwithstanding the infinity of *petites pieces* that have appeared since.

359. **THE MOCK DUELLIST**; or, *The French Valet*. Com. by P. B. 4to. 1675. This play was acted at the Theatre Royal with some success; and is, in consequence of the letters affixed to it, attributed by Langbaine and Jacob to one Mr. Peter Belon. Scene, Covent Garden.

360. **THE MOCK LAWYER.** Ballad Opera, by Edw. Phillips. Svo. 1733. This was acted at Covent Garden, with some success.

361. **THE MOCK MARRIAGE.** Com. by Thomas Scott. Acted at Dorset Gardens. 4to. 1696. This play was the first attempt of a young author in the dramatic

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way, and was performed in an indifferent part of the season; yet it met with considerable approbation. The scene is laid in London: the plot seems to be original.

362. *THE MOCK OFFICER*; or, *The Captain's a Lady*. Farce. A piece under this title is ascribed to Theophilus Cibber, in *The Grub Street Journal* of May 24, 1733, and said to have been acted for his benefit at Drury Lane.

363. *THE MOCK ORATORS*. Farce. Acted at Drury Lane, 1756. Not printed.

364. *THE MOCK PHILOSOPHER*. A new, pleasant, and diverting Comedy, representing the humours of the age, by Samuel Harper. 12mo. 1737.

365. *THE MOCK PILGRIM*. Farce, in one act, altered from Beaumont and Fletcher. Chetwood says, that Mr. Victor brought such a piece on the stage; but he is not to be much relied on in these matters; as he ascribes to Estcourt the comedy of *The Wives' Excuse*, which was written by Southern.

366. *THE MOCK PREACHER*. A satiric comical allegorical Farce. Acted to a crowded audience at Kennington Common, and many other theatres, with the humours of the mob. 8vo. 1739.

367. *THE MOCK TEMPEST*; or, *The Enchanted Castle*. By Thos. Duffet. 4to. 1675. This piece was acted at the Theatre Royal, and written purposely in a burlesque style. The design of it was to draw away the audience from the other theatre, to which at that time there was a very great resort, attracted thither in consequence of the applause given to Dryden's alteration of *The Tempest*, which was then in its full run: but it was intermixed with so much scur-

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rility and ribaldry, that although it met with some little success at first, it presently fell to the ground; and when it came to be presented in Dublin, several ladies and persons of the best quality testified their dislike of such low and indecent stuff, by quitting the house before the performance was half over. Dryden says of this piece:

"The dullest scribblers some admirers found,

"And *The Mock Tempest* was a while renowned:

"But this low stuff the town at last despis'd,

"And scorn'd the folly that they once had priz'd."

368. *MOCK THYESTES*. Farce, by John Wright. 12mo. 1674. This piece is written in burlesque verse, and is one proof among many that burlesques are not always intended (as they are most generally mistaken to be) as a ridicule on those authors who are either parodied or travestied in them, but only as the *jeu d'esprit* of a lively and ingenious imagination; since of the very piece of Seneca on which Mr. Wright has built the plan of his *Mock Tragedy*, the very same gentleman has taken the greatest pains in a serious translation, which he executed with much accuracy and elegance, and which was printed and published together with this burlesque.

369. *THE MODE*. Com. by Wm. Davies. 8vo. 1786. Not acted.

370. *MODERN ANTIQUES*; or, *The Merry Mourners*. Farce, by John O'Keefe. Acted at Covent Garden, 1789. Printed 8vo. 1798. This is a very laughable performance on the stage.

371. *THE MODERN ARRIA*. Trag. translated from the German of F. M. Klinger. 8vo. 1795.

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Never acted. There is no great merit in this piece, which, however, is well translated.

372. MODERN BREAKFAST; or, *All asleep at Noon*. Interlude, by Henry Siddons. Acted at the Haymarket. 8vo. 1790. This piece was performed for Mrs. Kemble's benefit, and repeated for the house, but was not successful. The author, who performed the infant Son of Isabella in *The Fatal Marriage*, in 1782, when Mrs. Siddons made her appearance at Drury Lane in the character of the mother, was only fifteen years of age, and a scholar at the Charter House, when he produced this little moral drama; which, though it did not succeed on the stage, was an earnest of talents for better things, which he has since produced.

373. A MODERN CHARACTER. Introduced into *Æsop* as acted at the Haymarket. Svo. 1751.

374. MODERN COMEDY; or, *It is all a Farce*. Dramatic After-piece, in three acts. Anon. Svo. 1792. Never acted. This is a ridicule of private theatricals, after the manner of *The Rehearsal*, *Critic*, &c.

375. MODERN COURTSHIP. Com. in two acts. Svo. 1768.

376. THE MODERN HELEN; or, *School for Fashion*. Printed in Svo. Not published.

377. MODERN HONOUR; or, *The Barber Duellist*. Comic Op. in two acts. Anon. Performed at Smock Alley, Dublin. Svo. 1775.

378. THE MODERN HUSBAND. Comedy, by Henry Fielding. Svo. 1732. This play was acted at the Theatre Royal in Drury Lane, with some success, but never revived since.

379. MODERN LIFE. Com. by

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Wm. Russel. Left unfinished, in MS.

380. MODERN POETASTERS; or, *Directors no Conjurors*. A Farce. On the famous ode writers, satirists, panegyrists, &c. of the present times, and their patrons, &c. with the character and true picture of a late director, and some others. And an entertaining original scene of Mother W—yb—n's Theatre; as acted in the Hundreds of Drury, by several poets, directors, &c. By Isaac Bickerstaffe, jun. Svo. No date. [1720.]

381. THE MODERN PROPHETS; or, *New Wit for an Husband*. Com. by Thomas Duffey. Acted at Drury Lane. 4to. Nodate. [1709.] This piece is an excessively bad one, having no kind of merit but the exposing, with some little humour, a set of absurd enthusiasts who made their appearance at that time, under the title of the *French Prophets*. Sir Richard Steele, however (*Tatler*, No. 11), out of friendship to the author, condescended to notice it on its first appearance, as a most unanswerable satire against the then late spirit of enthusiasm.

382. THE MODERN RECEIPT; or, *A Cure for Love*. Com. [by J. C.], altered from Shakspeare. 12mo. 1739. This is an alteration of *As You like It*.

383. THE MODERN WIFE; or, *The Virgin her own Rival*. Com. by J. Stevens. Svo. 1744. This piece was, as the title-page informs us, acted gratis at the Theatre in the Haymarket, by a company of gentlemen for their diversion. The name affixed to it is that of a bookseller, who was remarkable for clandestinely obtaining copies of any little poetical or other performances that he could lay hands

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on, and publishing them not only without, but even against the consent of their authors; and therefore, as his own abilities appeared scarcely equal to the production of a dramatic piece of even so indifferent a degree of merit as this, which by the way, he published by subscription for his own emolument; it will not appear, perhaps, too uncharitable to suspect that it was not his own, but only procured, like his other publications, by stealth.

384. *THE MODERN WIFE*. Com. altered from Gay, and acted at Covent Garden, April 27, 1771, for the benefit of Mrs. Lessingham. Not printed.

385. *THE MODISH COUPLE*. Com. by Capt. Bodens. Svo. 1732. This play was acted at Drury Lane, without success. Yet it seems entitled to an equal share with most of the comedies of that period. There is no great intricacy in the plot, nor striking novelty in the characters; yet the dialogue is easy and unforced; and there is nothing either in the conduct or sentiment that disgusts, which is perhaps as much as can be said of most of our modern comedies. Party seems to have influenced the public opinion concerning this play, though there is nothing in it, one might suppose, likely to give any offence. A contemporary writer says, that the friends of the author, who were people of quality, exerted themselves in an extraordinary manner in its favour, and met with as remarkable an opposition; nothing being heard throughout the whole play but hollaing, clapping, hissing, and catcalls. The author's friends, however, prevailed in carrying it to a third night; but, at-

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tempting it the fourth time, the confusion became so great, that the audience were forced to be dismissed. From this piece has since been taken a farce, called *Marriage à la Mode*, performed at Mr. Yates's benefit in the year 1760; which see in its place.

386. *THE MODISH GALLANTS*. Comedy. 8vo. 1733. This is *The Intriguing Courtiers*, with only a new title-page.

387. *THE MODISH HUSBAND*. Com. by Charles Burnaby. 4to. 1702. This play was performed at Drury Lane, and was condemned. Yet some excuse is to be made for it, as it appears by the preface to have been written in a month's time, that is to say, if any excuse ought to be made for the affront thrown on the public by authors, in obtruding on them their hasty unfinished performances. A principal part of the plot of this piece is similar to that of Crowne's *Marr'd Beau*.

388. *THE MODISH WIFE*. Com. by Francis Gentleman. Acted (the title says) with universal applause, at the Haymarket. Svo. 1774. Prefixed to it is an account of the author. This piece appears to have been first performed at Chester; probably about 1760.

389. *MOGGY AND JENNY*. Bal. Acted at Drury Lane, 1799.

390. *A MOGUL TALE*. A Dramatic Piece, by Elizabeth Inchbald. Acted at the Haymarket, 1784. Not printed. The first production of a writer, who has since furnished much entertainment to the public. It is founded on the then new discovery of the use of the balloon; is wild, extravagant, and farcical; but met with great applause, and continues still to be acted.

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391. **THE MOHOCKS.** A Tragico-mical Farce, *as it is acted* (says the title-page) *near the Watch-house in Covent Garden.* Svo. 1712. This piece was never performed, but is printed with a dedication to Mr. D***** (Dennis), and has been attributed in general, and truly, to Mr. Gay. Its subject is an exposition of the behaviour of a set of mischievous young men who were distinguished by the title of Mohocks (as those of the present time are by that of Bucks and Bloods), and who used, on the presumption of their being protected by rank or fortune from punishment for their errors, to maltreat every inoffensive person whom they met abroad, under the idea of frolics. These pernicious beings have almost always subsisted under one title or other; and it seems remarkable, that they have ever distinguished themselves by such as in some degree point them out to be the *feræ naturæ*: the modern race, however, seeming to have rather more of the monkey than the bear in them, confine themselves to less savage kinds of mischief than those hinted at here, who used to stop at no barbarity, cutting and maiming innocent persons with their swords, &c. and indeed imitating the unpollished nation whose name they assumed.

392. **MOINA.** This is one of three plays, published as *Dramatic Sketches of the ancient Northern Mythology*, by F. Sayers, M. D. 4to. 1790. The story is novel; but the author does not seem to have availed himself of all the opportunities it afforded him for interesting scenes. His choral odes, however, are admirable.

393. **MOMUS TURN'D FABULIST;** or, *Vulcan's Wedding.* Opera.

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Anonym. Svo. 1729. This piece has a considerable share of merit, the character of Momus being well supported, and almost every song contrived to be a fable prettily told, and conveying a pleasing satirical moral. It was acted at Lincoln's Inn Fields, with success.

394. **MONARCHICAL IMAGE;** or, *Nebuchadnezzar's Dream.* Dramatical Poem, by Robert Fleming. Svo. 1691. Printed with other pieces, in a volume, entitled, "The Mirror of Divine Love unveiled, in a Poetical Paraphrase of the high and mysterious Song of Solomon."

395. **MONEY AT A PINCH;** or, *The Irishman's Frolics.* Musical Entertainment, by Horatio Robson. Acted at Covent Garden, for Mr. Johnstone's benefit, April 25, 1793. Not printed.

396. **MONEY IS AN ASS.** Com. by Thomas Jordan. 4to. 1668. This play was acted with applause; the part of Capt. Penniless, the principal character in it, having been performed by the author. It is one of the pieces published by Kirkman; and Laugbaine surmises from the style, that it is older than the date of its publication.

397. **MONEY THE MISTRESS.** Play, by Thomas Southern. Svo. 1726. This author's comedies are by no means equal to his tragedies, nor is this even the best of the former. It met with no approbation on its appearance at Lincoln's Inn Fields. The author was sixty-six years of age when it was performed; it may therefore be considered as the very last dying embers of his poetical fire. On the first night, Mr. Victor (who was behind the scenes) says, when the audience were hissing dreadfully, in the fifth act, Mr. Rich,

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who was standing by the author, asked him if he heard what the audience were doing? His answer was, "No, Sir, I am very deaf." In a dedication, to Lord Boyle, the author acknowledges his obligations to the father of that nobleman, that then, in his old age, he had the reasonable comforts of life, and that he was not straitened in any of the conveniencies of it, by what could happen to this play. The plot is taken from Mad. Dunois's *Lady's Travels in Spain*.

398. MONFORT. Tragedy, [by Joanna Baillie.] 8vo. 1798. This is one of a series of plays illustrative of the passions of the mind: its subject is hatred; it is forcibly written, and the characters are well discriminated. It is, in short, an excellent tragedy. Its author, however, appears to have had in her mind, when she wrote it, *Les Frères Ennemis*, or, *La Thebaïde*, of Racine.—Some persons were inclined to think that the author had gone beyond nature, in colouring hatred so strongly, when arising from a small occasion, long since past. An anecdote, however, undoubtedly authentic, and related in *The Monthly Mirror*, vol. ix. will serve to obviate this objection. "A late venerable and learned Peer, when a young man, upon the circuit, was retained as counsel for the prisoner in the following case:—An elderly gentleman was cast away upon the western part of our coast. The people gathered about him, and pointed out a respectable house in the neighbourhood, where he was most likely to be well received. He rejoiced to find, that it was inhabited by an old school-fellow, whom he had never seen since

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"they were boys together. His joy, however, was damped by finding him a martyr to the gout—yet, long as he had suffered under the pangs inflicted by that tyrant, he seemed revived by the sight of an early friend, and his spirits appeared to be renewed by the unlooked-for accident. After our traveller had refreshed himself, he was shown by the servant-maid to the chamber she had prepared for him, and left to his repose. This girl was the only domestic of our old gentleman. In the night, the traveller was murdered. The trial was to ascertain by whom. The master of the house represented himself as unable to stir hand or foot—for a long time he had never moved out of his apartment. The girl, when interrogated, gave her answers and protestations in a manner so candid and convincing, that every opinion absolved her. In this situation, the counsel for the prosecution said he had one more question to ask the servant-maid, which he handed to the prisoner's counsel. 'If you put this question,' said the latter, 'I fling up my brief.'—Every consideration naturally enforced the question—it was, 'Did you, in the night, hear a door open?' The answer was, 'I did.'—'What door?'—'My master's.'

"The old gentleman, upon this, begged that he might be permitted to confess his crime, and make the only atonement in his power. What he said was to this effect:

"'We were of the same standing, in the same school, and the sons of gentlemen. Two boys on the foundation, with no other

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“ dependance, had robbed an orchard. The deceased proposed that we, as able to bear the obloquy, should *father* the offence. We did so; and were expelled. The shame of expulsion produced hate towards him who had recommended the act that produced it. We were sundered in the business of life. I knew not, till he sought my house, that he existed. At the sight of him, I felt a flush of triumph springing into my cheeks—to him, no doubt, it seemed joy to behold him—it was the joy to behold him my *victim*. HATRED invigorated my limbs:—decrepitude yielded to the demand for vengeance:—in the middle of a sleepless night, I crawled on my hands and knees to his chamber-door; with a palpitating heart listened to his breathing, to be assured he was asleep; and, with a razor, he had borrowed of me, I cut his throat from ear to ear—I then crept back to my chamber with ‘horrible satisfaction.’”

399. **DE MONFORT.** Trag. by Joanna Baillie. Acted at Drury Lane, 1800 (with alterations by J. P. Kemble). The alterations have not been published. The prologue was written by the Hon. Francis North, and the epilogue by the Duchess of Devonshire.

400. **MONIMIA.** Trag. by John Joshua, Earl of Carysfort. Svo. 1810. Monimia (or Monime), a Grecian, is the wife of Mithridates, King of Pontus; and the scene of the play is laid in a palace with gardens, near the camp of that monarch, and in the royal pavillion in the camp. The first two acts of this piece were written as far back as the year 1784.

401. **THE MONOPOLIZER OUT-**

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WITTED. Mus. Entert. by Arch. McLaren. 12mo. 1800. Never acted.

402. **MONSIEUR DE POURCEAUGNAC;** or, *'Squire Trelooby.* Anonym. 4to. 1704. This piece was intended to be palmed on the public as the play by Vanbrugh, Congreve, and Walsh, acted at the subscription music at the Theatre Royal in Lincoln's Inn Fields, March 20, 1704, by a select company from both houses. It is done into English from Moliere's comedy of the same name, which was made and performed for the diversion of the French King. The scene of this lies in London, and it has a prologue by Dr. Garth, whom Coxeter's MS. hints, though certainly without foundation, to have been the translator of the whole. See **THE CORNISH SQUIRE.**

403. **MONSIEUR DE POURCEAUGNAC;** or, *Squire Trelooby;* by Ozell. A mere translation of Moliere's play, never intended for the stage.

404. **MONSIEUR D'OLIVE.** Com. by George Chapman. 4to. 1606. This play was esteemed a good one, and met with success. It was acted by her Majestie's children at Black Friars.

405. **MONSIEUR THOMAS.** Com. by John Fletcher. Acted at Black Friars. 4to. 1639; Svo. 1778. In this comedy, which is but an indifferent one, the author was unassisted by his friend Beaumont (who probably was dead before the writing of it) or any other person; but it was not published till after his death, by Richard Brome, who dedicated it to Charles Cotton, as a great admirer of the dead author's works and memory. It was afterwards revived on the stage, by Thomas Dufsey, under the title of *Trick for Trick*, but

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without much success. The scene, London.

406. MONTEZUMA. Trag. by Henry Brooke. 8vo. 1778. Not acted. Printed in the author's works, in four volumes, 8vo. His daughter, however, in her preface to the edition of 1792, says "it is "only indebted to him for some "corrections, and a few poetical "passages: it was originally the "production of a very ingenious "friend of his, but is still retained "here, being extremely well worth "perusal."

407. THE MONTEM. Musical Entertainment, in two acts, by the Rev. Henry Rowe, LL. B. rector of Ringshall, in Suffolk, and formerly of Eton school. 8vo. 1808.

408. MONTEFORT. Trag. Partly selected from Shakspeare's *King John*, and partly original, composed for the occasion; performed by the young gentlemen at the Naval Academy, Cold Harbour, Gosport, 1803.—This information we derive from a newspaper paragraph; a source of intelligence not always strictly accurate.

409. THE MONUMENT IN ARCADIA. A Dramatic Poem, in two acts, by George Keate. 4to. 1773. As no writer can be much injured by comparison with himself, we shall not hesitate to affirm that the pastoral drama before us is by far the least valuable of Mr. Keate's productions; and perhaps the wreath of bays which he so well deserves to wear on other occasions, would appear more green in the eyes of futurity, were this discoloured leaf permitted silently to drop out of it. If we are not misinformed, our author communicated the present work to his friend Mr. Garrick, who pronounced it to be of too grave a

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cast for representation. The author conceived the idea of it from an encomium made by the Abbé du Bos, on a picture of Poussin, wherein are represented some Arcadian shepherds and shepherdesses, who contemplate a monument on which they read this inscription,

Et in Arcadia ego.

Mr. Keate is likewise said to have altered the *Semiramis* of Voltaire; but its appearance on the stage, unluckily for the public, was anticipated by a similar attempt of one Captain Ayscough, whose production would have disgraced a barn in Wales, and yet was suffered to impoverish the managers of a theatre royal in London, throughout a run of more than nine nights.

410. THE MORAL QUACK. Dramatic Satire, by Dr. Bacon. 8vo. 1757. It contains no female character.

411. MONDECAI'S BEARD. An Interlude. Performed for Mr. Baddeley's benefit at Drury Lane, 1790. Not printed.

412. MORE DISSEMBLERS BESIDES WOMEN. Com. by Thomas Middleton. 8vo. 1657. Scene, Milan.

413. MORE FRIGHTENED THAN HURT. Mus. Farce. Acted for Mr. Wilson's benefit, at the Haymarket, 1785. Not printed. See EXECUTION.

414. MORE KOTZEBUE; or, *My own Pizarro*, &c. A Monodrama. 8vo. 1799.

415. MORE WAYS THAN ONE. Com. by Mrs. Cowley. Acted at Covent Garden, 1783. 8vo. 1784. This piece was favourably received.

416. THE MORNING RAMBLE. Com. Anonymous. 4to. 1673. The scene in London. This is a good play; and, by Downes,

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ascribed to Nevil Payne. Langbaine, and all the compilers after him, have given a second title to this play (*The Town Humours*); but there is no such addition to the title in the edition of 1673, now before us.

417. *MORTIMER'S FALL*. Trag. by Ben Jonson. Fol. 1640; 8vo. 1756. This piece is to be found among Jonson's works; but is no more than a fragment, just begun, and left imperfect by means of the author's death. What it would have been, however, may in some measure be gathered from the arguments of each several act, which are published to it for the reader's satisfaction. The loss of it is the more to be regretted, as it is the only plan this author had proceeded on for a dramatic piece on any story taken from the history of our own domestic affairs. See *THE FALL OF MORTIMER*.

418. *MOSES IN THE BULRUSHES*. Sacred Drama, by Miss H. More. 8vo. 1782; 1783. Printed with three other pieces of the same kind. Not intended for performance on the stage.

419. *MOSES IN THE BULRUSHES*. An alteration of the foregoing piece, to adapt it for stage representation, by a gentleman in the neighbourhood of Doncaster, and performed in that town, 1793.

420. *THE MOTHER AND DAUGHTERS*. See *THEATRICAL RECORDER*.

421. *MOTHER BOMBIE*. Com. by John Lyly, M. A. 4to. 1594; 4to. 1598. Acted by the children of Paul's.

422. *MOTHER GOOSE*; or, *The Golden Egg*. Pantom. by T. Dibdin, assisted by Mr. Farley. Acted at Covent Garden, 1806-7. This was undoubtedly one of the best pantomimes that had been

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produced within the last fifty years, and was acted, we think, nearly one hundred and fifty nights and still keeps possession of the stage.

423. *THE MOTHER-IN-LAW*; or, *The Doctor the Disease*. Com. by James Miller. 8vo. 1734; also 8vo. 1734, second edition, with an additional scene of a consultation of physicians. This comedy was acted with very great success at the Theatre in Drury Lane. The scene of it is laid in London, and the plot is compounded of those of two comedies of Moliere, viz. the *Monsieur Pourceaugnac*, and the *Malade imaginaire*. The author received some helps in the composition from Mr. Henry Baker; and being at that time in orders, and somewhat apprehensive of the effects that a known application to theatrical writing might have on his promotion in the church, he prevailed on that gentleman to pass as the sole author of the piece, which was dedicated to the Countess of Hertford. In consequence of the success it met with, however, he afterwards, on a publication of his works all together, resumed his claim to this piece, among the rest, and without so much as acknowledging the assistances he had had from his friend.

424. *MOTHER SHIPTON, HER LIFE*. Com. by T[homas] T[homson]. 4to. No date. This play, it is said, was acted nine days successively, with great applause; yet what merit it has can by no means be called its own; all the characters, excepting those which relate to Mother Shipton, being stolen from Massinger's *City Madam*, and Middleton's *Chaste Maid in Cheapside*. It has not the author's name at length, but only the initials; by which it appears as if he was ashamed of his plagiarism.

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425. **MOTHER SHIPTON.** Pantomime. Acted at Covent Garden. 4to. 1770.

426. **THE MOTHERS.** Comedy. See THEATRICAL RECORDER.

427. **THE MOTIVES.** Wood (*Athenæ Oxonienses*), in his list of Ben Jonson's writings, mentions a comedy with this title, as having been printed in Svo. 1622; but we do not find any one that has ever met with such a play.

428. **THE MOUNTAIN OF MISERIES;** or, *Harlequin Tormentor.* Pantom. 1797.

429. **THE MOUNTAINEERS.** Play, in three acts, by Geo. Colman, jun. Performed with great success at the Haymarket. Svo. 1795. This is an interesting piece, founded on the adventures related in *Don Quixote*, as having happened to Cardenio, Don Fernando, the Spanish captive, and their mistresses, with such additions and alterations as suggested themselves to the author. It exhibits a high degree of poetic genius, is frequently acted, and always with applause.

430. **THE MOUNTAIN ROBBERS;** or, *The Terrific Horn.* Ball. or Melo-Drama. Acted on two benefit nights at Drury Lane, June 1806. Not printed.

431. **THE MOUNTBANK;** or, *The Humours of the Fair.* Mus. Interl. Printed with FAREWELL FOLLY. 4to. 1707.

432. **THE MOURNFUL NUP-TIALS;** or, *Love the Cure of all Woes.* Trag. by Thomas Cooke. Svo. 1739. This was afterwards altered, and brought out at Drury Lane in 1744, under the title of *Love the Cause and Cure of Grief;* or, *The Innocent Murderer.*

433. **THE MOURNING BRIDE.** Trag. by Wm. Congreve. Acted at Lincoln's Inn Fields. 4to. 1697. This is the only tragedy our au-

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thor ever wrote, and met with more success than any of his other pieces (being still frequently acted); yet it is certainly greatly inferior to the very worst of them; for although the story is a pleasing and affecting one, and well told, yet the language has so much of the bombast, and so little of real nature in it, that it is scarcely credible it could be the work of an author so remarkable for the contrary, in the easy flowing wit of his comedies. Dr. Johnson, however, observes, "that if he were to select from the whole mass of English poetry the most poetical paragraph, he knows not what he could prefer to an exclamation in this tragedy:

Almeria.

It was a fancy'd noise; for all is hush'd.

Leonora.

It bore the accent of a human voice.

Almeria.

It was thy fear, or else some transient wind

Whistling through hollows of this vaulted isle:

We'll listen——

Leonora.

Hark!

Almeria.

No, all is hush'd, and still as death.—
'Tis dreadful!

How reverend is the face of this tall pile;

Whose ancient pillars rear their marble heads,

To bear aloft its arch'd and ponderous roof,

By its own weight made steadfast and immovable,

Looking tranquillity! It strikes an awe
And terror on my aching sight; the tombs

And monumental caves of death look cold,

And shoot a chillness to my trembling heart.

Give me thy hand, and let me hear thy voice;

Nay, quickly speak to me, and let me hear

Thy voice—my own affrights me with its echoes.

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“ He who reads these lines enjoys
 “ for a moment the powers of a
 “ poet ; he feels what he remem-
 “ bers to have felt before, but he
 “ feels it with great increase of
 “ sensibility ; he recognises a fa-
 “ miliar image, but meets it again
 “ amplified and expanded, embel-
 “ lished with beauty, and enlarged
 “ with majesty.” A writer of the
 present day (Mr. Dibdin) observes,
 that Congreve’s tragedy “ is over-
 “ charged with imagery, as his
 “ comedies are with point ; and
 “ if we try to conceive it, it is
 “ with an aching imagination,
 “ that may raise astonishment, but
 “ must destroy pleasure.” The
 scene is in the court of the King
 of Valentia.

434. *THE MOUTH OF THE NILE* ; or, *The Glorious First of August*. Musical Entertainment, by Thomas Dibdin. Acted at Covent Garden. Svo. 1798. As a temporary piece, on a popular subject, it was well received.

435. A most pleasant Comedy of *MUCEDORUS*, the King’s Sonne of Valentia, and *Amadine*, the King’s Daughter of Arragon. With the merry Conceits of *Mouse*. Amplified with new additions, as it was acted before the King’s Majesty at Whitehall, on Shrove-Sunday Night. By his Highnesse servants, usually playing at the Globe : very delectable and full of conceited mirth. 4to. 1598 ; 4to. 1615 ; 4to. 1619 ; 4to. 1629 ; 4to. 1668. This piece is, in some of the old catalogues, said to be Shakspeare’s. It is rather a kind of droll or farce than a regular comedy, and used frequently to be performed for the diversion of country people at Christmas time.

436. *MUCH ADO*. A little Scena, in dialogue, in the second volume of Miss Fielding’s *Letters*.

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437. *MUCH ADO ABOUT NOTHING*. Com. by W. Shakspeare. Acted by the Lord Chamberlain’s servants. 4to. 1600, by V. S. for Andrew Wise and William Aspley. This comedy, though not free from faults, has nevertheless numberless beauties in it, nor is there perhaps in any play so pleasing a match of wit and lively repartee as is supported between Benedict and Beatrice in this ; and the contrivance of making them fall in love with one another, who had both equally forsworn that passion, is very pleasingly conducted. The scene lies in Messina ; and that part of the plot which relates to Claudio and Hero, with the Bastard’s scheme of rendering the former jealous by the assistance of Margaret the waiting-maid, and Borachio, is borrowed from the fifth book of Ariosto’s *Orlando Furioso*, in the story of Ariodant and Geneura. The like story is also related in Spenser’s *Fairy Queen*, book ii. canto 4. Mr. Steevens observes, that “ this
 “ play may be justly said to con-
 “ tain two of the most sprightly
 “ characters that Shakspeare ever
 “ drew. The wit, the humourist,
 “ the gentleman, and the soldier,
 “ are combined in Benedict. It
 “ is to be lamented, indeed, that
 “ the first and most splendid of
 “ these distinctions, is disgraced
 “ by unnecessary profaneness ; for
 “ the goodness of his heart is
 “ hardly sufficient to atone for the
 “ license of his tongue. The too
 “ sarcastic levity, which flashes
 “ out in the conversation of Bea-
 “ trice, may be excused on ac-
 “ count of the steadiness of friend-
 “ ship so apparent in her beha-
 “ viour, when she urges her lover
 “ to risk his life by a challenge to
 “ Claudio. In the conduct of the

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"fable, however, there is an imperfection similar to that which Dr. Johnson has pointed out in *The Merry Wives of Windsor*: —the second contrivance is less ingenious than the first:—or, to speak more plainly, the same incident is become stale by repetition. I wish some other method had been found to entrap Beatrice, than that very one which before had been successfully practised on Benedict."

438. MUCH ADO ABOUT NOTHING. Com. altered from Shakspeare, by J. P. Kemble. 8vo. 1799.

439. THE MULBERRY GARDEN. Comedy, by Sir Charles Sedley. Acted at Drury Lane. 4to. 1668; 4to. 1675. This was esteemed a very good comedy, and met with much success. There appears, however, an evident similarity of Sir John Everyyoung and Sir Samuel Forecast to the Sganerelle and Ariste of Moliere's *Ecole des Maris*. Scene, the Mulberry Garden, near Saint James's.

440. MULEASSES THE TURK. See THE TURKE.

441. MULMUTIUS DUNWALLOW. Play, by William Ramkins. Acted by the Lord Admiral's servants in 1598. Not printed.

442. MULO MURCO; or, *Mulamulluco*. This play (according to Henslowe) was acted Feb. 20, 1591. Not now known; but it may perhaps have been *The Battle of Alcazar*.

443. THE MUSE OF BRITAIN. Dramatic Ode. Inscribed to the Right Hon. Wm. Pitt. 4to. 1785.

444. THE MUSE OF NEWMARKET. 4to. 1680. This is only an assemblage of three drolls acted at Newmarket; all, doubtless, stolen from other plays. The names of them are as follow: I. THE MERRY

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MILKMAID OF ISLINGTON; or, *The Rambling Gallants defeated*. (Since reprinted in 12mo. 1735.) II. LOVE LOST IN THE DARK, or, *The Drunken Couple*. III. THE POLITICK WHORE; or, *The Conceited Cuckold*. What plays they are taken from, has not yet come to our knowledge.

445. THE MUSE OF OSSIAN. Dram. Poem, of three acts. Extracted from the several poems of Ossian, the son of Fingal, by David Erskine Baker. Performed at Edinburgh. 12mo. 1763. Printed at Edinburgh.

446. THE MUSES IN MOURNING. Opera, by A. Hill. 8vo. 1760. This little piece was never acted, but is printed in Mr. Hill's posthumous works. It is, like *The Snake in the Grass* of the same author, a burlesque on the prevailing taste for operas and pantomimes; under the idea of a lamentation made by the tragic and comic Muse, for the apparent neglect shown to them by the public.

447. THE MUSES LOOKING-GLASS. Com. by Thomas Randolph. 4to. 1638; 12mo. 1668; D. C. 1780. This is, perhaps, one of the most estimable and meritorious of all the old pieces extant. It contains an assemblage of characters whose height of painting would do honour to the pen of Shakspeare or Jonson: the language is at the same time natural and poetical, the sentiments are strong, the satire is poignant, and the moral both absolutely chaste and clearly conspicuous. In a word, there is nothing but the difference of the manners, and the want of plot, which could prevent its becoming one of the favourites of the present stage. Mr. Richard West, a student of Christ Church, said of it,

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"Who looks within his clearer glass,
will say,
"At once he writ an Ethic Tract and
Play."

Dodsley says, "*The Muses' Looking-Glass* has been always esteemed as an excellent common-place book, to instruct dramatic authors in the art of drawing characters." The author first gave it the title of *The Entertainment*; and in the last edition, which is in 8vo. 1706, it has the second title of *The Stage reviv'd*. The scene lies in London, near Black Friars.

448. THE MUSES' LOOKING-GLASS. Dram. Ent. taken from Randolph. Acted at Covent Garden, 1748. Not printed.

449. MUSIC; or, *A Parley of Instruments*. 4to. 1676. This little piece is no more than the composition of some master of music, for his scholars at a ball.

450. THE MUSICAL FAMILY. See IN AND OUT OF TUNE.

451. THE MUSICAL ENTERTAINMENT in the VIRGIN PROPHETESS; or, *The Fate of Troy*. Composed by Mr. Finger. 4to. 1701.

452. A MUSICAL ENTERTAINMENT. By Edw. Ward. Printed in the third volume of his *Miscellanies*, 8vo. 1718. This is a sort of Antigallican masque; the principal characters being the warlike Genius of England, Magus, a magician, and Cassandra, with a chorus of Sibyls. Not acted.

453. THE MUSICAL LADY. F. by George Colman. Acted at Drury Lane. 8vo. 1762. In the piece before us, Mr. Colman has attacked the ladies on the affectation of a passion for music, and a taste in composition, without either feeling the one or possessing the other, and thereby becoming

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dupes to fashionable absurdity, and an easy prey to the interested views of a set of foreign fiddlers and Italian impostors, to the neglect of real and superior merit, because British; or, at the best, imagining those qualifications the only title to encouragement, which never thrive perfectly but in a land of luxury and effeminacy, and ought by no means to be set in competition with those manly virtues, and generous qualities, which are the distinguishing characteristics of our more hardy countrymen. In this attempt the author has succeeded better than in his former; his Sophia is a more finished character than his Polly Honeycombe; and the use made of her darling folly by Mr. Mask, much more judicious, and conducive to her reformation, than the baffled design of Mr. Scribble. The characters are all finely drawn; nor are those of Old Mask, and even the Laundress, less delicately finished, than the more important ones of Young Mask and Sophy. The language is lively and sensible, and the plot, though simple, sufficiently dramatic. In a word, notwithstanding the success of *The Jealous Wife*, *The Musical Lady* stands very high in point of merit among Mr. Colman's writings: yet, though that merit might fully entitle it to the approbation it met with, it would scarcely be just to omit taking notice, that its success was greatly contributed to, by the admirable performance of, perhaps, the most promising young actress that had appeared for many years past, viz. Miss Pope, who supported the character of Sophia, with a sprightliness tempered with judgment, and an elegance heightened by ease, that might have done honour to a performer of

three times the experience in life that her years then afforded her an opportunity of acquiring. The prologue was written by Mr. Garrick, and spoken by Mr. King; and the scene lies partly at Mask's chamber in the Temple, and afterwards at Sophia's house.

454. **MUSIC MAD.** Dramatic Sketch, in one act, by Theodore Edward Hook. Acted at the Haymarket Theatre. 8vo. 1808. The principal character of this piece is copied from *Il Fanatico per la Musica* of the Italian stage; but, as this Musical Fanatic is transformed into an Englishman, what was before extravagant enough is now perfectly unnatural. No Englishman would insist upon his servant's singing all day, and wearing a waistcoat crotched all over with musical notes; nay, we much doubt whether even an Italian musical enthusiast would endure that debasement of his art, which sent tones through the jaws of a clown, and wrote notes upon the sides of his waistcoat. It had, by the aid of good acting, the effect of creating laughter; but it really is, as an English entertainment, exceedingly absurd.

455. **THE MUSICO.** Farce, by P. Jodrell. 8vo. 1757. Never acted.

456. **MUSTAPHA.** Trag. by Fulk Greville, Lord Brooke. Fol. 1633. As this play is built on the same foundation with the following one, it will be needless to refer to any other authorities than are there mentioned. There is an earlier edition of it in 4to. 1609; but it may rather be called a fragment than a play, being not only incorrect, but extremely imperfect, and probably came out without his Lordship's knowledge. The folio edition, however, is perfectly corrected.

457. **MUSTAPHA, the Son of SOLYMAN the Magnificent.** Trag. by Roger, Earl of Orrery. Fol. 1668, 1672, and 1690; 8vo. 1739. The scene of this play is laid in Hungary, and the foundation of the story is on historical facts; for which see Thuannus, lib. xii. Knolles's *Turkish History*, &c. It is esteemed a good play, and was acted at the Duke of York's theatre. Mr. Dryden, speaking of it, says, that it should naturally have ended with the death of Zanger, and not have given us the gracecup after dinner of Solyman's divorce from Roxalana.

458. **MUSTAPHA.** Trag. by David Mallet. Acted at Drury Lane. 8vo. 1739. This play is also upon the same general plan as the foregoing ones; but the language being more modern and poetical, and the conduct of the plot more adapted to the present taste, it may justly be called the author's own. It was played with success, but has never been revived. In the characters of Solyman the Magnificent, and Rustan his vizier, the author is said to have glanced at the King and Sir Robert Walpole.

459. **MUTIUS SCAEVOLE**; or, *The Roman Patriot.* An historical Drama, by W. H. Ireland. 8vo. 1801. Never acted. This drama has little to recommend it to the notice of the public. The language is incorrect, and often ludicrous; the versification feeble; the sentiments are trite and forced; and the fable is without interest.

460. **THE MUTUAL DECEPTION.** Com. by Joseph Atkinson. Acted and printed in Dublin. 8vo. 1785. The idea is from *Le Jeu de l'Amour et du Hazard* of the *Théâtre Italien*. See **TIT FOR TAT**.

461. **MY GRANDMOTHER.** M. Farce, by Prince Hoare. Acted,

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with good success, at Drury Lane. [Not printed, but piratically, 12mo. 1796.] It is still a stock-piece. The idea of the picture in this farce had before been introduced by Mr. Colman, in a piece called *The Portrait*.

462. MYRTILLO. A Pastoral Interlude, by Colley Cibber. Svo. 1716. Performed at Drury Lane with no very great success. It was set to music by Dr. Pepusch.

463. THE MYSTERIES OF THE CASTLE. D. T. by Miles Peter Andrews. Acted at Covent Garden, and very well received. Svo. 1795. In this piece probability was absolutely set at defiance; but the author alternately exhilarated, astonished, and terrified the gods of the gallery.

464. THE MYSTERIES OF UDOLPHO; or, *Phantom of the Castle*. D. translated from the French by John Baylis. 12mo. 1804. Never acted.

465. THE MYSTERIOUS BRIDE. A traditionary Play, in three acts, by Lumley St. George Skeffington. Acted at Drury Lane, June 1, 1808, for the benefit of Mr. Russel and Mr. Gibbon, and favourably received. Not printed.

466. THE MYSTERIOUS HUSBAND. Play, by Richard Cumberland. Acted at Covent Garden. Svo. 1783. Mr. Walpole's play of *The Mysterious Mother* certainly occasioned Mr. Cumberland to write the present performance, which is in prose, and less horrible than the former. It met with a moderate share of approbation, and has since been reduced to three acts.

467. THE MYSTERIOUS MARRIAGE; or, *The Heirship of Rosalva*. Play, in three acts, by Harriet Lee. Svo. 1798. Never acted. It is, however, by no

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means unworthy of the stage. The style is elegant, and the versification not only correct, but harmonious; and the story possesses a considerable degree of interest.

468. THE MYSTERIOUS MOTHER. A Trag. by Horace Walpole. Svo. 1768; 4to. 1798. This dramatic piece was first printed by its author at Strawberry Hill, and distributed among his particular friends; but with strict injunctions that it should never be shown to Mr. Garrick, or Dr. Johnson. Mr. Walpole could by no means stoop to the judgment of the former, who had preferred *Agis* to *Douglas*; and an ill-founded contempt for the latter is manifested in various parts of his works, published in 4to. 1798. His play, however, may, in our opinion, boast of a more correct representation of ancient manners, a nobler fund of morality, a stronger effervescence of the passions, and a happier enchainment of the mind in suspense, than are to be discovered in any other tragic effort of modern date. The fable of it is perhaps improper for the stage; as undoubtedly there are crimes which have owed their repetition to the very records that stated their enormity. The chief defects of the work before us arise from the choice of a tale so slender as not to furnish out a sufficient variety of business; in the fourth act, from somewhat too like a stage trick to create astonishment; and, occasionally, from an improper use of antiquated words and phrases. We have likewise heard it observed, that the moment to which the guilt of our heroine is confined, was of all others such as could not fail to have unfitted her for the commission of the fact from which her

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succeeding miseries were derived. But the critics who suggested this remark, do not appear to have considered how impossible it is, when the disappointed passions of a daring and sensual female are once in motion, to determine on what object they may repose.

Mr. Walpole has given the story of the piece in the following words: "I had heard, when very young, that a gentlewoman, under uncommon agonies of mind, had waited on Archbishop Tillotson, and besought his counsel. A damsel that served her had, many years before, acquainted her that she was importuned by the gentleman's son to grant him a private meeting. The mother ordered the maiden to make the assignation, when, she said, she would discover herself, and reward him for his criminal passion; but, being hurried away by a much more criminal passion herself, she kept the assignation without discovering herself. The fruit of this horrid artifice was a daughter, whom the gentlewoman caused to be educated very privately in the country; but proving very lovely, and being accidentally met by her father-brother, who never had the slightest suspicion of the truth, he had fallen in love with, and actually married her. The wretched guilty mother, learning what had happened, and distracted with the consequence of her crime, had now resorted to the Archbishop to know in what manner she should act. The prelate charged her never to let her son and daughter know what had passed, as they were innocent of any

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criminal intention. For herself, he bade her almost despair."

On this groundwork Mr. Walpole built the admirable play now under consideration; which, after he had finished, he discovered to have an earlier origin than he had before known, being to be found in the *Novels of the Queen of Navarre*, Vol. I. Nov. 30; and with a strange concurrence of circumstances between the story as there related, and as he had adapted it in the present performance. The tradition, however, was by no means an uncommon one. It had been published at least six times before in the English language, and twice in a dramatic form. Manlius, in his *Common-places*, reports, from the mouth of Martin Luther, that this affair happened at Erphurst in Germany. The reader may also find it related in the works of Mr. Perkins, a puritan divine of the 17th century, and from thence extracted in the ninth volume of *The Spectator*, p. 274. It also appeared as a transaction that had happened in the north of England during the time of Charles I. in a pamphlet entitled "Eleanora; or, A tragical but true Case of Incest in Great Britain," Svo. 1751; and it has lately been discovered in Bishop Hall's "Resolutions and Decisions of practical Cases of Conscience," 2d edit. 1650. To this we may add, that the same story is told by Julian de Medrano, of whose common-place book an edition was published, 1608, by Cæsar Oudin, secretary and interpreter to Henry IV. of France. The Spanish writer says, he heard the story in the Bourbonnois, where the people showed him the house the parties had lived in, and the place where

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they were buried, and repeated to him the epitaph :

“ Cy-gist la fille, cy-gist le pere,
 “ Cy-gist la sœur, cy-gist le frere;
 “ Cy-gist la femme et le mary,
 “ Et si n'y a que deux corps icy.”

Mr. Walpole has candidly acknowledged, that the subject of this performance rendered it totally unfit for the stage. “ The subject (says he) is so horrid, that I thought it would shock rather than give satisfaction to an audience. Still I found it so truly tragic in the two essential springs of terror and pity, that I could not resist the impulse of adapting it to the scene, though it should never be practicable to produce it there. I saw too, that it would admit of great situations, of lofty characters, and of those sudden and unforeseen strokes, which have singular effect in operating a revolution in the passions, and in interesting the spectator. It was capable of furnishing not only a contrast of characters, but a contrast of vice and virtue in the same character : and by laying the scene in what age and country I pleased, pictures of ancient manners might be drawn, and many allusions to historic events introduced, to bring the action nearer to the imagination of the spectator. The moral resulting from the calamities attendant on unbounded passion, even to the destruction of the criminal person's race, was obviously suited to the purpose and object of tragedy.”

That the production of such a play as the present, on the modern stage, would be extremely hazardous, we are ready to admit ; yet we cannot but observe at the same time, that the delicacy of

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the present day is frequently carried to a ridiculous degree of affectation. Vices of greater magnitude are daily represented, and without exciting the smallest disgust in the spectator. We are by no means convinced that any consequences, unfavourable to the interests of society, could arise from the representation of the result of crimes, even so shocking as those which are the basis of the present play, especially when they are painted in such colours as those in which Mr. Walpole's canvas exhibits them. It is certain, that writers of the 17th century would not have avoided the story for any of the reasons for which the present author condemned his piece to oblivion ; nor do we apprehend that a play, written with the pathos and energy of the present, would have then been refused by managers, or neglected by the town. That former authors, patentees, and audiences, were less scrupulous, may be inferred from this circumstance, that a contemptible performance, entitled *The Fatal Discovery*, or *Love in Ruins*, was actually brought before the public at Drury Lane in 1698. This tragedy is founded on the same circumstances which are the principal objects of the present. The heroine is guilty of incest in the same manner ; has a daughter who is brought up unconscious of her real parents, banishes her son, who returns just at the opening of the play ; he falls in love with his sister-daughter, and marries her. The discovery is made, the lady goes mad, and in her frenzy kills her daughter, and afterwards herself. In the old play, the incestuous commerce between the son and mother is softened, by making the latter ignorant of the

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person with whom she has been guilty, until after the horrid event. The same circumstance has been again introduced by Mr. Gould, in another worthless piece, called *Innocence Distressed*; or, *The Royal Penitents*. 8vo. 1737.

Of the present tragedy we may boldly pronounce, that for nervous, simple, and pathetic language, each appropriated to the several persons of the drama; for striking incidents; for address in conducting the plot; and for consistency of character uniformly preserved through the whole piece; it is equal, if not superior, to any play of the last century.

Though the first of English critics has acutely observed, that single bricks are but bad specimens of a building, we shall venture to introduce the following descriptive speech, appropriated to the character of an airy soldier who begins the piece; together with the sensible and animated reflections on the church of Rome, which the Mysterious Mother delivers at her first exit. The learned reader will perceive, as indeed our author acknowledges, that the latter of these effusions is in some measure imitated from the address of Cato to Labienus in the ninth book of the *Pharsalia*. The two passages are not selected on account of their superior splendour; for

—*uno avulso non deficit alter
Aureus, et simili frondescit virga metallo;*

but because the force of them will not be much diminished by their separation from the scenes to which they belong.

Act I. Scene I.

A Platform before the Castle.

Florian.

“What awful silence! How these antique towers,

M Y S

“And vacant courts, chill the suspended soul,
“Till expectation wears the cast of fear;
“And fear, half ready to become devotion,
“Mumbles a kind of mental orison,
“It knows not wherefore. What a kind of being
“Is circumstance!
“I am a soldier; and were yonder battlements
“Garnish'd with combatants, and cannon-mounted,
“My daring breast would bound with exultation,
“And glorious hopes enliven this drear scene.
“Now dare not I scarce tread to my own hearing,
“Lest echo borrow superstition's tongue,
“And seem to answer me like one departed.
“I met a peasant, and inquir'd my way:
“The carle, not rude of speech, but like the tenant
“Of some night-haunted ruin, bore an aspect
“Of horror, worn to habitude. He bade
“God bless me, and pass'd on. I urg'd him further:
“Good master, cried he, go not to the castle;
“There sorrow ever dwells, and moping misery.
“I press'd him yet.—None there, said he, are welcome,
“But now and then a mass-priest, and the poor,
“To whom the pious Countess deals her alms,
“On covenant, that each revolving night
“They beg of Heaven the health of her son's soul,
“And of her own: but often as returns
“The twentieth of September, they are bound
“Fast from the midnight watch to pray till morn.—
“More would he not disclose, or knew not more.
“—What precious mummary! Her son in exile,
“She wastes on monks and beggars his inheritance,
“For his soul's health! I never knew a woman,
“But lov'd our bodies or our souls too well.
“Each master whim maintains its hour of empire,

M Y S

- " And, obstinately faithful to its dictates,
 " With equal ardour, equal importunity,
 " They tease us to be damn'd or to be sav'd.
 " I hate to love or pray too long.
 " Consult a holy man! Inquire of him!
 " Good father, wherefore? What should I inquire?
 " Must I be taught of him that guilt is woe,
 " That innocence alone is happiness?
 " That martyrdom itself shall leave the villain
 " The villain that it found him? Must I learn
 " That minutes stamp'd with crimes are past recall?
 " That joys are momentary, and remorse
 " Eternal? Shall he teach me charms and spells,
 " To make my sense believe against my sense?
 " Shall I think practices and penances
 " Will, if he say so, give the health of virtue
 " To gnawing self-reproach?—I know they cannot;
 " Nor could one risen from the dead proclaim
 " This truth in deeper sounds to my conviction.
 " We want no preacher to distinguish vice
 " From virtue. At our birth the God reveal'd
 " All conscience needs to know. No codicil

M Y U

- " To duty's rubric here and there was plac'd
 " In some saint's casual custody. Weak minds
 " Want their soul's fortune told by oracles
 " And holy jugglers. Me, nor oracles,
 " Nor prophets—Death alone can certify,
 " Whether, when justice's full due's exacted,
 " Mercy shall grant one drop to slake my torment.
 " —Here, father, break we off; you to your calling,
 " I to my tears and mournful occupation."

The narrow limits of a work like ours exclude the power of doing adequate justice to the very singular merit of this tragedy; but we will venture to add, that the reader of taste who shall attentively peruse the piece will hardly be disposed to controvert our decision in its favour.

469. MY UNCLE'S PARLOUR. An Operatic Piece. Performed by amateurs, persons of fashion, at Fobsey Magnus, the seat of Sir James Knowles, in Cornwall, Dec. 22, 1807, by way of afterpiece to LOVE'S SYSTEMS. Not printed.

N.

N A B

1. THE NABOB. Com. by Samuel Foote. Acted at the Haymarket, 1772. Printed in 8vo. 1778. A severe, but, we believe, ill-founded satire on the greater part of those gentlemen who have

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acquired wealth in the East Indies. At the time this play was produced, a general odium had been excited against the members of the East India Company, which was kept alive by every art that virulence

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and party could suggest. Mr. Foote, ever attentive to avail himself of popular subjects, seized the present occasion to entertain the town at the expense of some individuals. The character of Sir Matthew Mite was intended for a gentleman [General Richard Smith, it is said], whose father had been in the humble situation of a cheesemonger. Upon this circumstance Mr. Cooke observes, "Whether the author, in fact, particularly alluded to him, I do not exactly know: judging from all the circumstances, I should think not; as, except in the single point of his birth, there was nothing in the person, manners, or address, that in the least resembled the supposed original. However, a party-resentment was roused; and two gentlemen, who had been in high situations in the East Indies, undertook personally to chastise the author for this insolence.

"In pursuance of this design, they furnished themselves with oak cudgels, and sallied out for Suffolk Street, being resolved to make his own house the scene of his chastisement and disgrace. They arrived there about one o'clock; and on sending up their names, Foote received them in his drawing-room, with that politeness and urbanity which no man knew better how to practise than himself. This had such an immediate effect upon them, that they thought proper to change their mode of attack, and begin with remonstrance.

"On their first entering the room he saw their purpose, and at the same instant saw the course proper for him to take. He therefore redoubled his politeness, and hoped the gen-

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tlemen would take some coffee, which was ready in the next room, before they opened their business.' This, however, was civilly refused: 'the business must be first settled.' They then began to state 'the insult which particular persons of character and fortune had sustained by the licentiousness of his pen; and for no other reason, than because Providence had favoured their industry and adventuring spirit with a suitable remuneration.'

"They were proceeding in this manner, but rising into choler and irritability every moment; when Foote, gently interrupting them, requested 'they would but hear him one word: which was, to beg that they would only state their grievances with temper, till he made his justification; and then, if they were not fully satisfied, he was willing to meet every consequence of their resentment.'

"This being agreed to, the gentlemen continued the declaration of their grievances at full length. When they had finished, Foote began by assuring them, in the most solemn and impressive manner, 'that he had no particular person in view as the hero of his comedy: that he took up his story from popular report; and that, as he was by trade a *wholesale popular-monger*, he thought he was perfectly secure from giving offence to individuals, particularly to the *honourable* part of the East India company's servants, by satirizing in a general way those who had acted *otherwise*.'

"He followed up this apology by taking the manuscript of the comedy out of a drawer near

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“ him, which he read to them ;
 “ and by a happy display of inge-
 “ nuity, so congenial to his cha-
 “ racter, he explained so fully to
 “ their satisfaction, that it was
 “ only a *general* satire on the un-
 “ worthy part of the nabob gentry,
 “ that his visitors called for coffee,
 “ and sat down to it in the most
 “ perfect good humour.

“ They continued chatting to-
 “ gether till about four o'clock ;
 “ when Foote begged the honour
 “ of their company to dinner,
 “ ‘ having a small party (he said)
 “ to meet him, which he hoped
 “ would contribute to their enter-
 “ tainment.’ They were now too
 “ much attracted by the charms
 “ of his conversation, to refuse
 “ him a request of this nature :
 “ they stayed to dinner, therefore,
 “ with the greatest pleasure ; and
 “ felt their gratifications so much
 “ increased by the brilliancy of
 “ his wit, and the conviviality of
 “ his friends, that they did not
 “ leave the company till three
 “ o'clock in the morning.

“ The next day they talked of
 “ nothing but Foote : his wit, his
 “ humour, his politeness, and his
 “ hospitality ; and how narrowly
 “ they had escaped from precipi-
 “ tating themselves into a quarrel,
 “ or a law-suit, with such an un-
 “ offending pleasant fellow. In
 “ short, his peace was not only
 “ fully established with the *East*
 “ *India* corps, but they attended
 “ his theatre every night, and sup-
 “ ported his piece through the
 “ whole course of the season.”

2. THE NABOB; or, *The Indian Lovers*. Bal. Performed at the Lyceum, July 1809.

3. THE NABOBS OUTWITTED. Farce. Anon. Acted at Tewkesbury, 1797. Not printed.

4. NABOTH. Sac. Drama, by

N A P

John Collett. Printed at Evesham. 12mo. 1806. Taken from 1 Kings, xxi. Never acted.

5. NADIR. Dram. Poem, by the Rev. Joseph Wise. 12mo. 1779. Mr. Wise says, in an advertisement to this piece, that several parts of his poem are agreeable to history ; particularly the character of Nadir, and the manner of his death. He appears to entertain a more favourable opinion of this hero than is the generally received one.

6. NANCY; or, *The Parting Lovers*. A Musical Interlude, by H. Carey. 8vo. 1739. This piece, which shows the force of love in low life, was acted with success at the Theatre Royal in Drury Lane. It appears to have had a foundation in fact. “ At the beginning of the “ late impress, the author saw a “ young fellow hurried away by a “ press-gang, and followed by his “ sweetheart, a very pretty wench, “ and perfectly neat, though plain “ in her dress : her tears, her dis- “ tress, and moving softness, drew “ attention and compassion from “ all who beheld her.” From this hint the present sketch was drawn, which has frequently been revived, and generally with success, at the beginning of a war.

7. NANCY; or, *The Parting Lovers*. Musical Int. by Joseph Yarrow. 8vo. 1742. Printed at York, but probably only a piracy of the foregoing piece.

8. NANCY; or, *The Country Girl at Court*. We find this in Mr. Oulton's list, with the date of 1781, but know nothing more of it.

9. NANINE. Com. translated from Voltaire, and printed in Dr. Franklin's edition of that author.

10. NAPLES BAY; or, *The Bri-*

N A T

ish Sailors at Anchor. Musical Ent. Acted at Covent Garden, May 1794. This piece was attributed to the pen of Mr. Cross, and was favourably received. N. P.

11. *NARCISSUS*; or, *The Self Admirer.* Com. translated from J. J. Rousseau. 12mo. 1767. This was first acted at Paris, Dec. 18, 1752. It is printed in the translation of this author's Miscellaneous Works, vol. ii. The design of this piece was, to describe and correct the ridiculous affectation of those fops who prefer their own figure and personal graces before those of the most beautiful women. Valere, a man of this kind of character, but endued with a competent share of natural good sense, is on the point of marriage with Angelica, the intimate of his sister, who, in concert with her, enters into a design for the reformation of Valere. The method they take is, to have his picture drawn in women's clothes, and placed in his dressing-room. He finding it there, but ignorant how brought thither, and thinking it to be the picture of a real woman, whom he immediately supposes dying for him, falls instantly in love with the original. There is an under-plot of the loves of Angelica's brother Leander, and Lucinda the sister of Valere; and the plot is wound up by a double marriage; Valere confessing his folly, and concluding that he who loves well has no time to think of himself.

12. *THE NARCOTIC.* Farce, by James Powell. 8vo. No date. [1787.] Never acted.

13. *NATALIA AND MENZIKOFF*; or, *The Conspiracy against Peter the Great.* Trag. from the German of Kratter. 8vo. 1798. This is an historical play, in which

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many characters well known in the Russian annals are introduced. It is founded on the conspiracy into which Menzikoff was seduced against his friend and emperor, Peter the Great. Never acted.

14. *NATHAN THE WISE.* Philosophical Drama, translated from the German of G. E. Lessing, late librarian to the Duke of Brunswick, by R. E. Raspe. 8vo. 1781. The translator of this drama says, that it was not written for the stage, but was intended as an antidote against that rancour of religious bigotry, with which the Jews are still treated in many parts of Germany. He likewise very humanely adds, "it is to be hoped that Nathan will be suffered to counteract the poison which barbarous ages have left in the minds of fanatics, and Shakspeare and political factions may, some time or other, stir up again and put into fermentation."

15. *NATHAN THE WISE.* Dramatic Poem, from the German of Lessing, by the translator of Goethe's *Iphigenia*, and Bürger's *Ellenore.* 8vo. 1805. The nature of this piece may be gathered from the preceding article. The translation is well executed.

15. *NATIONAL GRATITUDE.* This was a melange of dialogue, songs, and spectacle, representing, by the aid of moving figures, the funeral honours, ceremonies, and processions, by land and water, to commemorate the late Admiral Lord Nelson; and was produced at Covent Garden, May 15, 1806, for Mr. Fawcett's benefit.

17. *NATIONAL PREJUDICE.* Com. of two acts, by Paul Hiffeman, performed at Drury Lane, April 6, 1768, for Mrs. Abington's benefit. Not printed. This

N A T

was an alteration of *The Englishman in Bourdeaux*.

18. NATIONAL PREJUDICE. Com. by — Simon. Acted at Covent Garden, May 9, 1791, for the benefit of Mrs. Wells. Not printed.

19. NATURAL FAULTS. Com. by William Earle, jun. Svo. 1799. This miserable play was never acted. The author, in his preface, accused Miss Decamp of having stolen the play of FIRST FAULTS from this. The lady, however, positively and publicly denied the fact in the following letter

“ TO THE EDITOR OF THE MORNING POST.

“ *Tottenham Court Road,*
“ SIR, *June 10, [1799].*

“ In your paper of to day, you
“ allude to some reports circulated
“ by a Mr. Earle, respecting the
“ comedy played for my benefit,
“ which he asserts to be his. Per-
“ haps the best, as it is the short-
“ est, answer which can be given
“ to this assertion, is a positive
“ and unequivocal declaration
“ (which I would confirm upon
“ oath), that I never, to my know-
“ ledge, saw this Mr. Earle, ex-
“ cept for the purpose of express-
“ ing my astonishment at his
“ claiming a comedy as his, every
“ word of which I knew to be my
“ own. My sister Adelaide is
“ ready, with equal solemnity, to
“ deny ever having received any
“ manuscript from him, directly
“ or indirectly.

“ I shall content myself with
“ further declaring, with the con-
“ fidence of being supported by
“ most respectable and irresistible
“ testimony, that the comedy
“ played for my benefit had been
“ submitted to the judgment of
“ several of my private friends,

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“ long before the period when
“ Mr. Earle chooses to say that he
“ saw the manuscript delivered to
“ my sister. I was at a loss to
“ assign a motive for this extra-
“ ordinary proceeding, till Mr.
“ Earle's father, having called at
“ my house in my absence, and
“ having repeated his son's claim,
“ proposed to my mother to enter
“ into terms of *accommodation*.
“ His offers were, of course, re-
“ jected with contempt.

“ His story certainly does seem
“ to have been *stained* with more
“ deliberation and artifice than I
“ at first suspected. The play
“ which Mr. Earle has published,
“ I have no hesitation in saying,
“ *must* either have been taken
“ from mine, or mine from his ;
“ for though the dialogue is given
“ in a most imperfect and muti-
“ lated state, the general construc-
“ tion of the fables and characters
“ are so like each other, as to ex-
“ clude all possibility of an acci-
“ dental resemblance. A number
“ of passages of the dialogue
“ were *omitted* at the rehearsal,
“ and at the representation of my
“ play ; and as *no one of these pas-*
“ *sages* are [is] to be found in Mr.
“ Earle's copy, I might safely ha-
“ zard a conjecture, which would
“ account for the resemblance of
“ his to mine ; but I think it more
“ respectful to the public to con-
“ fine myself to a statement of
“ facts, which I can prove by the
“ most positive and decisive testi-
“ mony.

“ The kindness which I have
“ for many years experienced from
“ the public, gives me assurance
“ that they will read this with a
“ disposition to do me justice, and
“ will not lightly attribute to me

* An error in the press, probably, for *sustained*.

N A T

“ the extreme folly and meanness
 “ of giving to them, as my own,
 “ the production of another.

“ I remain, &c.

“ *Marie Therese De Camp.*”

20. NATURAL MAGIC. Farce.
 See THE NOVELTY.

21. THE NATURAL SON. Com.
 by Richard Cumberland. Acted
 at Drury Lane. Svo. 1785. The
 author unravelled his plot too
 soon; so that though the first two
 acts were greatly applauded, the
 remaining three, being to be filled
 up with forced incidents and awk-
 ward embarrassments, put the pa-
 tience of the audience to too great
 a trial. The dialogue, however,
 abounds with just sentiment strong-
 ly expressed, genuine humour, and
 well-delineated character (particu-
 larly in the instances of Rueful
 and Dumps).

22. THE NATURAL SON; or,
Lovers' Vows. Play, in five acts.
 Translated from the German of
 Kotzebue, by Anne Plumptre.
 Svo. 1798. A faithful translation.
 Never acted: Mrs. Inchbald's al-
 teration, under the latter title
 only, having justly been preferred
 for the stage.

23. THE NATURAL SON. Trag.
 by James Mason. Liverpool print-
 ed, Svo. 1805.

24. A goodly Interlude of NA-
 TURE, compyled by Mayster Hen-
 ry Medwall, Chapleyn to the Right
 Reverent Father in God, Johan
 Morton, somtyme Cardynall and
 Archbyshop of Canterbury. Fol.
 No date.

The Names of the Players.

| | |
|--------------------|-------------|
| Nature. | Wreth. |
| Man. | Envy. |
| Reson. | Slouth. |
| Sensualitye. | Glotomy. |
| Innocencye. | Humylyte. |
| Worldly Affeccyon. | Charyte. |
| Bodyly Lust. | Abstynence. |

N A T

| | |
|------------------|-----------|
| Lyberalyte. | Mundu. |
| Chastyte. | Pacyence. |
| Good Occupacyon. | Pryde. |
| Shamefastnes. | |

25. *A new Interlude and a merty,*
of the NATURE OF THE iiij ELE-
MENTS, declarynge many proper
poyns of phylosophy naturall, and
of dyvers straunge landys, and of
dyvers straunge effects and causis;
whiche interlude yf the hole matter
be playd wyl conteyne the space of
an hour and a halfe; but yf ye lyst
ye may leve out muche of the sad
mater, as the messengers pte, and
some of naturys pte, and some of
experyens pte, and yet the matter
wyl depende convenyently, and than
it wyl not be paste thre quarters of
an hour of length.

Here folow the namys of the
 pleyers.

The messengere | nature naturate |
humanyte | studious desire | sensual
appetyte | the taverner | experyence
| Also yf ye lyst, ye may trynge
in a dysgysinge.

This piece was published by
 the learned typographer Rastall,
 brother-in-law to Sir Thomas
 More. It might have been the
 composition of either the one or
 the other; at least they are not
 disgraced by the supposition. This
 sort of spectacle had hitherto been
 confined to moral allegory, or re-
 ligion blended with buffoonery;
 but the present performance is
 rendered the vehicle of science
 and philosophy. 4to. [about 1510.]
 Wood assigns it to Rastall.

26. NATURE'S THREE DAUGH-
 TERS, BEAUTY, LOVE, AND WIT.
 Com. in two parts, by the Du-
 chess of Newcastle. Fol. 1662.

27. NATURE WILL PREVAIL. A
 Dramatic Proverb, by Horace Wal-
 pole, Earl of Orford. Acted at the
 Haymarket, 1778. Printed in his
 Lordship's works, 4to. 1798, vol.

ii. p. 289, where it is called a Moral Entertainment. This drama is an imitation of the slight pieces performed on the French stage. It has liveliness and humour to recommend it, and, being admirably acted, met with considerable applause. It, however, terminates too abruptly.

28. NATURE WILL PREVAIL. Farce, by T. Horde. Svo. 1784, 1785. Never acted.

29. THE NAVAL PILLAR; or, *Britannia Triumphant*. Musical Entertainment, by Thomas Dibdin. Acted at Covent Garden, with considerable applause. Svo. 1799.

30. NAVAL VOLUNTEERS; or, *Britain's Glory*. Prelude. Acted at Covent Garden, May 7, 1795, and well received. Not printed.

31. NEBUCADONIZER. With this orthography, Henslowe mentions a play as having been acted by his company, Dec. 19, 1596. Not now known.

32. NECK OR NOTHING. Farce, by David Garrick. Acted at Drury Lane. Svo. 1766. This piece is an imitation of the *Crispin Rival de son Maitre* of Le Sage.—It was acted seven or eight nights, and then laid aside.

33. THE NECROMANCER; or, *Harlequin Dr. Faustus*. Pantomime. Acted at Lincoln's Inn Fields. 8vo. 1723, 1724.

34. "NECROMANTIA. A dialog
" of the Poete Lucyan between
" Menippus and Philonides, for
" his Fantesye, faynyd for a mery
" Pastyme, and furst by him com-
" piled in the Greke Tongue, and
" after translated oute of Greke
" into Laten, and oute of Laten
" into Englysh, for the erudicion
" of them which be disposed to
" lerne the Tonges. Imprynted
" by John Rastell." Fol. No date.
Rastall me fieri fecit. As the au-

thor, whoever he was, has reduced this dialogue into English verse after the manner of an *interlude*, we have not hesitated to class it among dramatic performances. If Rastall was only the printer of it, which may be doubted, we might fairly enough ascribe it to the festive genius of his brother-in-law, Sir Thos. More.

35. NEGLECTED VIRTUE; or, *The Unhappy Conqueror*. A Play, acted at the Theatre Royal. 4to. 1696. This play was published by Mr. Horde the player, into whose hands it was put, and who wrote the prologue to it, as did Mr. Motteux the epilogue; yet it had very little success. Scene, the capital city of Parthia.

36. THE NEGRO SLAVES. Dramatic Historical Piece, in three acts, translated from the German of the President Von Kotzebue. Svo. 1796. This piece is dedicated to Mr. Wilberforce, and is intended to show the horrid nature of the slave-trade. It is forcibly written, and in many parts very affecting. The author has provided two distinct catastrophes; one a happy one, which seems best adapted to the stage, the other an unfortunate one.

37. THE NEGRO SLAVES; or, *The Blackman and Blackbird*. Musical Entertainment, by Archibald McLaren. Acted at Edinburgh. 12mo. 1799.

38. NEITHER'S THE MAN. Com. in five acts, by Mrs. Holford. 8vo. 1799. This play, in which there is some interest without much novelty, was acted by the Chester company, but never reached the London boards.

39. NELSON'S GLORY. Interl. by Thomas Dibdin. Acted at Covent Garden, November 1805. This temporary trifle of patriotism and poetry was hastily got up,

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after the battle of Trafalgar, but very well received. Not printed.

40. **THE NEPHEWS.** Play, freely translated from the German of William Augustus Iffland, by Hannibal Evans Lloyd. 8vo. 1799. Never acted.

41. **NEPTUNE AND AMPHITRITE.** Mus. Ent. Acted at Drury Lane, 1746. Not printed.

42. **NEPTUNE'S PROPHECY.** Masque. See **DIDO, QUEEN OF CARTHAGE**, by P. Hoare.

43. **NEPTUNE'S TRIUMPH FOR THE RETURN OF ALBION.** A Masque, by Ben Jonson. Performed at Court, on Twelfth Night, 1624; 8vo. 1756.

44. **NERO, EMPEROR OF ROME,** his Trag. by Nath. Lee. Acted at the Theatre Royal. 4to. 1675. This tragedy is written in a mixed style, part being in prose, part in rhyme, and part in blank verse. The plot may be traced in the historical writings of Suetonius, Tacitus, Aurelius Victor, &c. The scene, Rome.

45. **NERO, THE TRAGEDY OF.** Anonym. 4to. 1624; 4to. 1633. This play is, in the title-page, called *Nero newly writter*, because it was written after that of *Claudius Tiberius Nero*, which Kirkman has by mistake called Nero's Life and Death. See **CLAUDIUS TIBERIUS NERO**. It is on the same foundation with Lee's play, and the scene laid in the same place. This play, with a few alterations, was afterwards printed (1676) under the title of *Piso's CONSPIRACY*.

46. **NERO.** In a review (in *The British Critic*, Sept. 1793) of Nash's edition of *Hudibras*, it is mentioned, that the editor had access to Butler's common-place book; in which was part of an unfinished tragedy, under this title.

47. **THE NEST OF PLAYS.** By

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Hildebrand Jacob. Acted at Covent Garden. 8vo. 1738. This was the first dramatic entertainment licensed by the Lord Chamberlain, after the passing of the act for restraining the liberty of the stage; which was of itself assigned as a reason for its want of success. Be that as it will, the work was condemned the first night; being interrupted ere it well began, by some people who determined, as themselves declared, to silence, without any distinction, the first-fruits of that act of Parliament. Victor, however, who was present at the performance, says, that it justly deserved the fate it met with. It consists of three short distinct comedies, whose names are as follow, viz. I. **THE PRODIGAL REFORMED.** II. **THE HAPPY CONSTANCY.** III. **THE TRIAL OF CONJUGAL LOVE.** All intended together to form the amusement of one evening.

48. **NETLEY ABBEY.** Operatic Farce, by William Pearce. Acted at Covent Garden. 8vo. 1794. This piece was well received on the stage; but its literary merits are not very great.

49. **THE NEW ACADEMY; or, The New Exchange.** Comedy, by Richard Brome. 8vo. 1658.

50. **THE NEW ATHENIAN COMEDY.** By E. S. [Elkanah Settle]. 4to. 1693: *containing the Politics, Economics, Tactics, Cryptics, Apocalyptic, Styptics, Sceptics, Pneumatics, Theologies, Poetics, Mathematics, Sophistics, Pragmatics, Dogmatics, &c. of that most learned Society.* This piece was not intended for the stage; it consists only of three acts, and is a low piece of banter on the Athenian Society. Scene, S[mith's] Coffee-house, Stocks Market.

51. **THE NEW BEGGAR'S OPERA.**

NEW

Mus. Entert. in three acts; being a parody on *The Beggar's Opera*, as lately performed with universal eclat at the Theatre Royal, Glyster Place. This is a satire on the establishment and connexions of Mrs. Mary Anne Clarke, in Gloucester Place, which had recently occupied parliamentary attention. It forms a part of one volume of three, entitled *The Setting-Sun*. 8vo. 1809, with the fictitious name of Cervantes Hogg.

52. NEW BROOMS! An occasional Prelude, by George Colman. Performed at Drury Lane, at the opening of the theatre, Sept. 21, 1776. 8vo. 1776. This pleasant trifle was merely intended to usher in the new managers, Messrs. Sheridan, Linley, &c. and to compliment the seceding one, Mr. Garrick.

53. A NEW BULL BAYTING; or, *A Match play'd at the Town Bull of Ely, by twelve Mungrells, viz. four English, four Irish, four Scotch Doggs*, John Lilburn, Richard Overton, Thomas Prince, and William Walwyn, to Stave and Nose. With his last Will and Testament, and several Legacies bequeathed to the Juncto, the Council of State, and Army.

Too him, my dogge, ha—loo there—
now hee's down;
Bayted to death, and forfeit to the
Crown.

4to. 1649.

54. A NEW COMEDY. Acted by the French King and his Privy Council. Translated out of French. 4to. 1704.

55. THE NEW COSMETIC; or, *The Triumph of Beauty*. Com. by C. Melmoth [S. J. Pratt]. 8vo. 1790.

56. NEWE CUSTOM. An Interlude. Anonymous. 4to. 1573. The whole title of it is as follows; *A*

NEW

new Enterlude, no lesse wittie than pleasant, intituled New Custome; devised of late, and for diverse Causes nowe set forth. Never before this Tyme imprinted. The express object of this piece was, to vindicate and promote the Reformation. The dramatis personæ, which are eleven in number, are in the title-page, and so disposed therein, as to evince the possibility of what is said, viz. *that Foure may play this Enterlude*, or, in the present theatric phrase, to point out all the doubles that may be made use of in the casting of it. It is printed in the black letter, and is written in English hexameter rhymes, being only three acts. We cannot, however, avoid making one remark in this place, which has frequently occurred to us on the sight and perusal of some of these earliest of our dramatic pieces; viz. that from the spelling and general turn of the phraseology and versification, they must have been much longer written than appears from the date of their publication; or else that the works of Shakspeare, Spenser, Sidney, and others of those brilliant stars which adorned the British hemisphere at a certain period, must have made a most amazingly sudden reformation and improvement in the English language, both with respect to poetry and prose; neither of which are now, after above two centuries being elapsed, so much altered from their manner of writing, as that manner is from the style and complexion of some even of their contemporaries.—In Dodsley's *Collection*, 1780.

57. THE NEW EXCHANGE. See THE NEW ACADEMY.

58. NEW HAY AT THE OLD MARKET. Occ. Drama, in one

NEW

act, by Geo. Colman the younger. Acted at the opening of the Haymarket Theatre, on the 9th of June 1795. 8vo. 1795. This humorous piece was received with great applause, and performed many times the first season; it has since been somewhat reduced, and is still frequently acted under the title of SYLVESTER DAGGERWOOD.

59. THE NEW HIPPOCRATES. Farce, 1761. This piece made its appearance for two several benefits on Drury Lane stage, and is said to have been written by Dr. Hiffernan. The intent of it is, to expose the folly of persons of fortune confiding the conduct of their health and constitutions to foreign empirics, to the prejudice of deserving regular-bred gentlemen of the faculty, who, possessed of great learning, skill, and judgment, are nevertheless often neglected, and denied that encouragement, which is at the same time unreasonably lavished on these pernicious beings; to whom, from their absolute deficiency of every one of those qualities, it would be madness to intrust the management of even the most trivial concerns in life, exclusive of life itself. The design so far may be good, but the execution of it is puerile, and defective in almost every essential to the drama; character, incident, and probability, being all alike wanting in it; the foreign quack being made an absolute Englishman; the only attempt at real character being that of Miss Griseldine Wapontake, a Yorkshire, galloping, fox-hunting, female rustic, dragged in by head and shoulders without any previous expectation, or subsequent consequence, or, in a word, without any farther connexion with this piece, than she might be made to have equally well with any other.

NEW

The success it met with, which was a kind of cold contemptuous disregard, was surely as much as its merit could demand; and indeed the author seems to have shown a consciousness of the same judgment, by not publishing the piece.

60. THE NEW INN; or, *The Light Heart*. Comedy, by Ben Jonson. 8vo. 1631; 8vo. 1756. Nothing, perhaps, can give a stronger idea of the self-opinion, haughtiness, and insolence of this writer, whose merit, great as it was, must be materially eclipsed by those ill qualities, than his behaviour with regard to this play; which not succeeding according to the exalted idea he had himself formed of its worth, he published it with the following title-page, which we shall here transcribe at large: *The New Inn; or, The Light Heart. A Comedy, as it was never acted, but most negligently played by some, the King's Servants; and more squeamishly beheld and censured by others, the King's Subjects, 1629. Now at last set at liberty to the Readers, his Majesty's Servants and Subjects, to be judged of.* Nay, not satisfied with this general glance at their judgments in the title, he has annexed to the play an Ode to Himself, in which he openly and insolently arraigns the public for want of taste, and threatens to quit the stage.

The first five stanzas are as follow: .

Come, leave the loathed stage,
And the more loathsome age;
Where pride and impudence (in faction
knit)
Usurp the chair of wit!
Indicting and arraigning every day
Something they call a play.
Let their fastidious, vaine
Commission of the braine
Run on, and rage, sweat, censure, and
condemn:
They were not made for thee, less thou
for them.

NEW

Say that thou pour'st them wheat,
 And they will acorns eat;
 'T were simple fury, still, thyself to waste
 On such as have no taste!
 To offer them a surfeit of pure bread,
 Whose appetites are dead!
 No, give them graines their fill,
 Husks, draff, to drink and swill.
 If they love lees, and leave the lusty
 wine,
 Envy them not; their palate's with the
 swine.

No doubt some mouldy tale,
 Like *Pericles*; and stale
 As the Shrieve's crusts, and nasty as his
 fish-
 Scraps, out of every dish
 Thrown forth, and rak't into the com-
 mon tub,
 May keep up the play-club;
 There, sweepings do as well
 As the best order'd meale.
 For, who the relish of these guests will
 fit,
 Needs set them but the almes-basket of
 wit.

And much good do't you then:
 Brave *plush* and *velvet* men
 Can feed on orts: and safe in your stage-
 clothes,
 Dare quit upon your oaths,
 The staggers, and the stage-wrights too
 (your peers),
 Of larding your large ears
 With their foul comic socks,
 Wrought upon twenty blocks:
 Which, if they're torn and turn'd, and
 patch enough,
 The gamesters share your guilt, and you
 their stuff.

Leave things so prostitute,
 And take th' Alcaick lute;
 Or thine own Horace, or Anacreon's lyre;
 Warm thee by Pindar's fire:
 And though thy nerves be shrunk, and
 blood be cold,
 Ere years have made thee old;
 Strike that disdainful heat
 Throughout, to their defeat:
 As curious fools, and envious of thy
 strain,
 May, blushing, swear no palsy's in thy
 brain.

Such was the resentment shown
 by this opinionated genius on one
 single slight manifested to him by
 an audience from whom he had
 before received repeated favours.

NEW

This ode, however, drew upon
 him an answer from Mr. Feltham,
 which could not fail of severely
 wounding a mind so susceptible
 of feeling, and so avaricious of
 praise, as Jonson's. Nor do we
 hint this by way of casting any
 reflection on the memory of this
 truly great genius, whose merits
 in some respects are, and ever will
 remain, unequalled; but only as
 a hint, how greatly even the most
 exalted merit may degrade itself
 by too apparent a self-conscious-
 ness; and how vastly more amiable
 must have been the private cha-
 racters of the modest Shakspeare
 and humble Spenser, who con-
 stantly mention themselves with
 the utmost humility, and others
 with the highest respect, than that
 of the overbearing Jonson; who,
 tender as he thus was as to any
 attacks made on himself, was ne-
 vertheless perpetually carping and
 cavilling at the works of others;
 the due commendations given to
 which, his envious disposition would
 not permit him to hear with pa-
 tience, nor acquiesce in with un-
 reserve or candour. But such is
 the frailty of human nature, and
 such are the errors which persons
 of great abilities are perhaps more
 epidemically liable to than others,
 whose consciousness of defect
 abates and antidotes the pride of
 nature.

61. THE NEW MAID OF THE
 OAKS. A Tragedy, as lately act-
 ed near Saratoga, by a com-
 pany of tragedians, under the di-
 rection of the author of *The Maid
 of the Oaks*. By Ahab Salem.
 8vo. 1778. This wretched piece
 was never intended for the stage:
 its title speaks its purpose.

62. NEWMARKET; or, *The
 Humours of the Turf*. Comedy, of
 two acts, by George Downing.

NEW

12mo. 1763. Printed at Halifax. This piece has been since acted at Drury Lane.

63. NEW MARKET FAYRE; or, *A Parliamentary Outcry of State Commodities set to Sale*. Tragi-Com. Part I. Printed at *You may go look*. 4to. 1649. Scene, Westminster.

64. NEW MARKET FAYRE; or, *Mrs. Parliament's new Figaries*. Tragi-Com. Part II. Written (as the title says) by *The Man in the Moon*, and printed at *You may go look*. These two satirical plays, each of which consists of little more than one scene, were written by some loyalist, to satirize and expose the proceedings of the rebels, whose power was at that time arisen to its greatest height; but whether published before or after the martyrdom, we know not.

65. THE NEW PEERAGE; or, *Our Eyes may deceive us*. Com. by Miss Harriet Lee. Acted at Drury Lane. 8vo. 1787. The dialogue of this piece is lively; but there are some improbabilities in the conduct of the plot. On the other hand, we have a few good dramatic situations; and the character of old Vander crab is happily depicted. It was well received on the stage; but has not been revived since its first run.

66. A NEW REHEARSAL; or, *Bayes the Younger*. Anon. 8vo. 1714. Containing an examen of *The Ambitious Step-mother*, *Tamerlane*, *The Biter*, *Fair Penitent*, *Royal Convert*, *Ulysses*, and *Jane Shore*; all written by N. Rowe, Esq; also a word or two upon Mr. Pope's *Rape of the Lock*. This piece is written in imitation of the Duke of Buckingham's *Rehearsal*; Mr. Rowe's plays, however, being rendered in it the sole subject

NEW

of examination and criticism. It is in three acts, and the scene laid at the Rose Tavern, Covent Garden. Prefixed to it is a preface in vindication of criticism in general, collected from the works of the Earl of Shaftesbury. This piece, although anonymous, was written by Chas. Gildon.

67. NEW SPAIN; or, *Love in Mexico*. Op. Acted at the Haymarket. 8vo. 1790. There is a portion of wit, humour, and pleasing poetry, in this opera; but as to the plot and incidents, they possess little claim to novelty. It was acted nine nights, and was ascribed, by report, to Mr. Scawen, who wrote *The Girl in Style*.

68. A NEW TRICK TO CHEAT THE DEVIL. Com. by R. Davenport. 4to. 1639. This play met with good success. The scene lies in London. Slightall's instructions to the gentlemen (Act 1, Scene 2) are borrowed from *Ovid de Arte Amandi*, lib. ii.; and the plot of Fryar John's discovering the intrigue between the constable and the woman, and pretending to conjure for victuals at the husband's return (Act 3, Scene 1), has not only been copied by M. D'Ouville, in his *Tales*, but has also been since made use of by Ravenscroft, in his *London Cuckolds*.

69. THE NEW TROOP. Of this play, we know no more than that we find a soliloquy quoted from it in Dr. King's works, vol. iii. p. 243, edit. 1776.

70. A NEW WAY TO KEEP A WIFE AT HOME. Far. altered from Fielding's *Letter Writers*, by W. C. Oulton. Acted at Smock Alley, Dublin, 1785. Printed, 12mo. 1787.

71. A NEW WAY TO PAY OLD DEBTS. Com. by P. Massinger.

NEW

Acted at the Phoenix, Drury Lane. 4to. 1633. This play is very deservedly commended in two copies of verses by Sir Henry Moody and Sir Thomas Jay: it is one of the best of the old comedies. The plot is good and well conducted, the language dramatic and nervous, and the characters, particularly that of Sir Giles Over-reach, are highly and judiciously drawn. It was revived at Drury Lane Theatre in the year 1748, and several times since; but whether from any fault in the performance, or want of taste in the audience, it did not meet with that success which might have been expected from its merit, and which some of its contemporaries, not possessed of more, have since received on a revival. We are the more inclined to believe that the want of success must have arisen from the performers, as it was acted at Covent Garden, in 1781, in a manner that showed it was deserving of the utmost applause. Mr. Henderson's performance of Sir Giles Over-reach, in particular, could not be too much commended. It has lately been revived by Mr. Cooke, who, though he may fall short of his predecessor just mentioned, yet sustains the part with credit.

72. *THE NEW WONDER—A Woman holds her Tongue.* Farce, by W. C. Oulton. Acted at Capel Street, Dublin, 1784. Not printed.

73. *A NEW WONDER—A Woman never vexed.* Comedy, by W. Rowley. 4to. 1632. This is a diverting play, and met with success. The circumstance of the widow's finding in the belly of a fish the ring which she had dropped in crossing the Thames, seems borrowed from Herodotus' story of

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Polycrates, in his *Thalia*. A similar story, however, is told by Fuller (in his *Worthies*), of one Anderson, of Newcastle.

74. *NEWS FROM PARNASSUS.* Prelude, by Arthur Murphy. Acted at Covent Garden, 1776. Printed 8vo. 1786. This is a lively satire on critics, players, booksellers, &c.

75. *NEWS FROM PLYMOUTH.* Com. by Sir W. Davenant. Fol. 1673. Scene, Plymouth. This play was performed with good success, at the Globe Theatre.

76. *NEWS FROM THE NEW WORLD DISCOVER'D IN THE MOON.* A Masque, by Ben Jonson. Fol. 1640; 8vo. 1756 Presented at Court before King James I. 1620.

77. *NEWS OUT OF THE WEST; or, The Character of a Mountebank.* 4to. 1647. This is a kind of interlude.

78. *NEWS THE MALADY.* Com. in three acts, by W. Davies. 8vo. 1786. A satire upon the printers, editors, and even the proprietors, of newspapers; but too much in caricature.

79. *NEXT DOOR NEIGHBOURS.* Com. by Mrs. Inchbald. Acted at the Haymarket. 8vo. 1791. It is taken from two French plays, *Le Dissipateur* and *L'Indigent*; is pleasing, interesting, and moral, and was well received.

80. *THE NICE LADY.* Com. by George Smith Green. 8vo. 1762. Not acted. In the preface to this play our author says, that being informed Mr. Garrick had declared he would give a thousand guineas for a good comedy, he was excited to be a candidate for the prize, and accordingly completed his performance (of which half the first act had been written ten years before) in six weeks

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time. Thus finished, it was transmitted to Mr. Garrick for his *liking*; but that gentleman, being supposed equally able to judge of the value of money as of plays, happened to have a greater affection for his thousand guineas than for the present work, and therefore returned it to the author, who expresses much resentment against him for his refusal. Whoever will take the trouble of reading Mr. Green's performance, will not censure the manager for his conduct on this occasion.

81. *THE NICE VALOUR*; or, *The Passionate Madman*. Com. by Beaumont and Fletcher. Folio, 1647; 8vo. 1778. Scene, Genoa. This is a very indifferent play, but contains the following charming song, to which it is evident Milton had a view when he composed his *Il Penseroso*:

"Hence, all ye vain delights,
"As short as are the nights
"Wherein you spend your folly!
"There's nought in this life sweet,
"If men were wise to see't,
"But only melancholy;
"Oh, sweetest melancholy!
"Welcome, folded arms, and fixed eyes,
"A sigh that piercing mortifies,
"A look that's fasten'd to the ground,
"A tongue chain'd up, without a sound!

"Fountain heads, and pathless groves,
"Places which pale Passion loves!
"Moonlight walks, when all the fowls
"Are warmly hous'd, save bats and owls!
"A midnight bell, a parting groan!
"These are the sounds we feed upon;
"Then stretch our bones in a still gloomy valley:
"Nothing's so dainty sweet as lovely Melancholy."

82. "A Preaty Interlude, called
"NICE WANTON."

I.

"Wherein ye may see
"Three braunches of an yll tree,
"The mother and her chyldren three,
"Twoo naught and one godlye.

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II.

"Early sharpe that wyll be thorne,
"Soone yll that wyll be naught,
"To be naught, better unborne,
"Better unfed than naughtely taught."
4to. B. L. 1560.

83. *NICODEMUS IN DESPAIR*. Farce. Acted at the Haymarket, Aug. 31, 1803. It was taken from the French, and had been before acted at the Margravine of Anspach's theatre, under the title of *POOR NONY*. There it was received with rapturous applause: here, with disgust and contempt. We have observed, that it was taken from the French; and may add, that it was given up as the price of peace—we mean, the peace of the theatre. Not printed.

84. *NICOMEDE*. Tragi-Com. by John Dancer. Acted at the Theatre Royal in Dublin. Printed at London, in 4to. 1671. This is a translation from the French of Corneille, and is one of the pieces which that author valued himself the most upon, and whose several beauties he has enumerated in an *Examen*. The story is from Justin, book xxxiv. chapter the last; and the scene is laid at Nicomedia.

85. *A NIGHT'S INTRIGUE*. F. Anonymous. 8vo. without date, but written since 1700. This is probably *The Evening's Intrigue*, by Capt. Stevens.

86. *THE NIGHT WALKER*; or, *The Little Thief*. Com. by John Fletcher. Acted at Drury Lane. 4to. 1640; 4to. 1661; 8vo. 1778. Scene, London. This was Fletcher's only, unassisted by his colleague Beaumont. The incident of imposing on Algripe, to imagine himself buried and in purgatory, is borrowed from Boccace's *Decameron*, Dec. 3, Nov. 8.

87. *THE NIGRAMANSIR*, a moral Enterlude and a pithie, written

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by Maister Skelton, laureate, and plaid before the King and other estatys, at Woodstoke, on Palme Sunday. It was printed by Wynkin de Worde, in a thin quarto, in the year 1504. It must have been presented before King Henry VII. at the royal manor or palace at Woodstock, in Oxfordshire, now destroyed. The characters are, a Necromancer, the Devil, a Notary Public, Simonie, and Philargyria or Avarice. It is partly a satire on some abuses in the church; yet not without a due regard to decency, and an apparent respect for the dignity of the audience. The story, or plot, is the trial of Simony and Avarice: the Devil is the judge, and the Notary Public acts as an assessor or scribe. The prisoners, as we may suppose, are found guilty, and ordered into hell immediately.

There is no sort of propriety in calling this play *The Necromancer*; for the only business and use of his character, is to open the subject in a long prologue, to evoke the Devil, and summon the court. The Devil kicks the Necromancer, for waking him so soon in the morning; a proof, that this drama was performed in a morning, perhaps in the chapel of the palace. A variety of measure, with shreds of Latin and French, is used; but the Devil speaks in the octave stanza. One of the stage-directions is *Enter Balseub with a Berde*. To make him both frightful and ridiculous, the Devil was commonly introduced on the stage wearing a visard with an immense beard. Philargyria quotes Seneca and St. Austin, and Simonie offers a bribe. The Devil rejects her offer with much indignation, and swears by the *foule Eumenides*, and the hoary beard of Charon,

that she shall be well fried and roasted in the unfathomable sulphur of Cocytus, together with Mahomet, Pontius Pilate, the traitor Judas, and King Herod. The last scene is closed with a view of hell, and a dance between the Devil and the Necromancer. The dance ended, the Devil trips up the Necromancer's heels, and disappears in fire and smoke. Great must have been the edification and entertainment which King Henry VII. and his court derived from so elegant and rational a drama!

88. NINA. Operatical Piece. Performed for Mrs. Martyr's benefit, at Covent Garden, April 24, 1787, and well received. It was a translation, and ascribed by some to Peter Pindar (Dr. Wolcot). Not printed.

89. NINA; or, *The Love-distracted Maid*. Com. in one act. 8vo. 1787. Never acted.

90. NINA; or, *The Madness of Love*. Com. in two acts, translated from the French, by George Monck Berkeley. 8vo. No date. [1787.] The original of this piece was published and read by Mons. Texier. It was translated, except the concluding sonnet, by Mr. Berkeley, in six hours, as Mrs. Berkeley informs us, at the request of Mrs. Hobart, to whom it is addressed. It is said to be founded on a real story, of which the following account is given in the advertisement prefixed: "At a village, in the neighbourhood of Rouen, in Normandy, the unfortunate Nina still continues to await her Germeil; to whom, with the consent of her parents, she had promised her hand. Previous to the celebration of their intended nuptials, he was summoned to Paris. On the day named for his return, Nina

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“repaired to the spot appointed
 “for their interview; but, in-
 “stead of her lover, found the
 “melancholy tidings of his un-
 “timely fate—Germeiul was no
 “more. Nina, unable to sustain
 “this awful stroke of Providence,
 “lost her senses. In vain has
 “friendship united its efforts with
 “those of time, to soothe her sor-
 “row, or recall her reason: Nina
 “still expects the return of Ger-
 “meiul, and each returning day
 “visits the spot appointed for their
 “interview.” Never acted.

91. **NINE DAIES WONDER.**
 Performed in a Daunce from Lon-
 don to Norwich. Containing the
 Pleasure, Paines, and kind Enter-
 tainment of William Kempe, be-
 tween London and that City, in
 his late Morrices; wherein is some-
 what set downe worth Note; to re-
 proove the Slaunders spred of him;
 many Things merry, nothing hurt-
 ful. Written by Himselfe, to satisfie
 his Friends. Bl. L. 1600. Lon-
 don, E. A. for Nicholes Ling, with
 a wooden cut of Kempe as a mor-
 rice-dancer, preceded by a fellow
 with a pipe and drum, whom (in
 the books) he calls Thomas Sly, his
 taberer. It is dedicated to “The
 “true ennobled Lady and most
 “bountifull Mistress Anne Fitton,
 “Mayde of Honour to the most
 “sacred Mayde Royall, Queene
 “Elizabeth.”

92. **NINEVEH'S REPENTANCE.**
 This piece is no where mentioned,
 except in the Catalogue annexed
 to *The Careless Shepherdess*, Trag.
 Com. 1656.

93. *The Tragedie of NINUS AND
 SEMIRAMIS*, the first Monarchs of
 the World. This play was en-
 tered on the book of the Stationers'
 Company, May 10, 1595, by John
 Hardy; but not printed.

N O B

94. **NIOBE**; or, *Harlequin's
 Ordeal*. Pant. by J. C. Cross.
 Acted 1797.

95. **NOAH'S FLOOD**; or, *The
 Destruction of the World*. An
 Opera, by Edward Ecclestone.
 4to. 1679. This piece is of the
 same nature with Dryden's *State
 of Innocence*, but falls infinitely
 short of the merit of that poem.
 The first edition of it not selling
 off according to the expectations
 of the booksellers, they put to it
 at different times two new title-
 pages, viz. *The Cataclysm*; or,
General Deluge of the World; 1685:
 and, 2dly, *The Deluge*; or, *The
 Destruction of the World*; 1691:
 with the addition of several orna-
 mental sculptures. Besides this,
 another edition of it came out in
 12mo. 1714, with the title of
Noah's Flood; or, *The History of
 the general Deluge*; and the names
 of several eminent booksellers, who
 joined in an imposition upon the
 world of this piece as a new one,
 and the parent unknown; as may
 be seen in the preface.

96. **THE NOBLE CHOICE**; or,
The Orator. Tragi-Com. by Phi-
 lip Massinger. Entered on the
 book of the Stationers' Company,
 Sept. 9, 1653; but not printed.
 It was one of those destroyed by
 Mr. Warburton's servant.

97. **THE NOBLE FORESTERS**;
 or, *Human Life reflected*. Inter-
 lude [by Adam Smith], taken
 from *As you like It*, and printed in
The Theatrical Museum, 8vo. 1776.

98. **THE NOBLE GENTLEMAN**.
 Com. by Beaumont and Fletcher.
 Fol. 1647; 8vo. 1778. Scene,
 France. This play was revived,
 with very little alteration, by Mr.
 Durfey, under the title of *The
 Fool's Preferment*; or, *The three
 Dukes of Dunstable*; of which

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see mention made in its proper place.

99. **THE NOBLE INGRATITUDE.** A Pastoral Tragi-Comedy, by Sir William Lower. 12mo. 1659. This is a translation from the French of M. Quinault. Scene, in the forest of Argier. Printed at the Hague.

100. **THE NOBLE LIE.** Com. in one act, translated from the German of Kotzebue. Anonym. 8vo. 1799. Never acted. A very absurd counterpart, or sequel, to **THE STRANGER.**

101. **THE NOBLE LIE.** Dram. in one act, translated from Kotzebue, by Maria Geisweiler. 8vo. 1799. Never acted.

102. **THE NOBLEMAN.** Tragi-Com. by Cyril Tournour. This play was entered on the book of the Stationers' Company, Feb. 15, 1611. It was never printed, but was destroyed by Mr. Warburton's servant.

103. **THE NOBLEMAN.** Com. by Eliz. Cooper. Acted once only at the Haymarket, about May 1736. Not printed. See Davies's *Life of Garrick*, vol. i.

104. **THE NOBLE PEASANT.** Com. Op. by Thomas Holcroft. Acted at the Haymarket. 8vo. 1784. The author of this piece observes, that "the fable relates "to times so remote, that the task "of supporting dialogue in which "wit is necessary, and yet of "not offending the manners of "those times, is no easy one." This sentiment will not be controverted, though some doubt may be entertained whether he has overcome the difficulties he appears to be aware of. The performance was well acted, and received with applause, though it has not been performed since the first season in its original state. The

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archers appear to have been suggested by the foresters of Arden, in *As you like It*, and Earl Egbert bears some resemblance to Cloten in *Cymbeline*. It has since been abridged, and acted as an after-piece.

105. **THE NOBLE PEDLAR.** Burletta, of two acts, by G. S. Carey. Performed at Marybone Gardens. 4to. 1770.

106. **THE NOBLE RAVISHERS,** a Play, was entered on the book of the Stationers' Company, Nov. 29, 1653; but not printed.

107. **THE NOBLE SLAVES.** Of this piece we know nothing more than that it is named in Mr. Oulton's List.

108. **THE NOBLE SPANISH SOLDIER.** See the following article.

109. **THE NOBLE SOLDIER**; or, *A Contract broken justly revenged.* Trag. by Samuel Rowley. 4to. 1634. This piece was not published till after the author's decease, though, according to the editor's preface, it had met with success in the representation; but where it was acted, it is not easy to trace, any more than the foundation of the story; the former not being noticed at all, nor any mention made as to the other, or what King of Spain it was who was guilty of the act of perjury with Onælia, on which the plot of this piece turns. The running-title of this play is, *The Noble Spanish Soldier*; and Nicholas Vavasour, the publisher, on the 9th of December 1633, entered it under that title as written by Thomas Dekker. See also **THE SPANISH SOLDIER.**

110. **THE NOBLE STRANGER.** Com. by Lewis Sharpe. Acted at the private house in Salisbury Court. 4to. 1640. Langbaine gives this play a good character,

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particularly recommending the parts of Pupillus and Mercutio, and the description given of several poets, amongst whom is Ben Jonson, in the fourth act. If we may credit the following lines, which form a part of some commendatory verses prefixed to it, this play was often acted :

—“ Do not fear the danger
 “ Of critic readers, since thy *Noble Stranger*
 “ With pleasing strains has smooth’d the
 rugged fate
 “ Of *oft-eram’d* theatres, and prov’d fortunate:
 “ Smile at their frowns; for I dare
 boldly say,
 “ Whoe’er dislikes it cannot mend thy
 play.”

111. THE NOBLE TRYAL. Trag. Com. by Henry Glapthorne. Entered on the book of the Stationers’ Company, June 29, 1660; but not printed. This was another of the MSS. which were sacrificed by Mr. Warburton’s servant.

112. NOBODY. Com. in two acts, by Mrs. Robinson. Acted three nights, at Drury Lane, in 1794. Not printed.

113. NOBODY AND SOMEBODY, with the true Chronical Historie of ELYDURE, who was fortunately three several times crowned King of England. Acted by the Queen’s Servants. 4to. No date. This play is not divided into acts. The story is taken from our English chronicles.

114. NO CURE NO PAY; or, *The Pharmacopolist*. Mus. Farce, by Harry Rowe, master of a puppet-show, and tumpet-major to the High Sheriffs of Yorkshire. With notes by a friend [Dr. Hunter]. Printed at York, 8vo. 1794; 12mo 1797.

115. NO FOOLS LIKE WITS; or, *The Female Virtuosos*. Com.

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Acted at Lincoln’s Inn Fields. 8vo. 1721. This is only a republication of Wright’s *Female Virtuosoes*, by Mr. Gay, and was set up and acted, three nights, in opposition to Mr. Cibber’s *Refusal*, which was partly borrowed from the same play, or at least from the same original, viz. the *Femmes Sçavantes* of Moliere. No one, we believe, will think this comedy equal in merit to *The Refusal*.

116. NO MATTER WHAT. F. Acted at Drury Lane, 1758. Not printed.

117. NONE SO BLIND AS THOSE WHO WON’T SEE. Musical Farce, by Charles Dibdin. Acted at the Haymarket, 1782. Not printed. This piece is a close imitation of *L’Aveugle Prétendu*, a French dramatic proverb, and, like others of that species, trifling and uninteresting. To improve the meagreness of the French story, two new characters were introduced: one (Caterpillar) the celebrated Katterfelto; and the second a fishmonger, whose conversation is full of the terms of his trade. It had little success on the stage.

118. THE NONESUCH. Com. by William Rowley. Entered on the book of the Stationers’ Company, June 29, 1660; and was among those destroyed by Mr. Warburton’s servant.

119. THE NONJUROR. Com. by Colley Cibber. Acted at Drury Lane. 8vo. 1718. The general plot of this comedy is borrowed from the *Tartuffe* of Moliere; and the principal character in it, viz. that of Doctor Wolf, is a close copy from that great original. The conduct of the piece, however, is so greatly altered as to render it perfectly English, and the coquet Maria is truly original

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and most elegantly spirited. The principal intention, however, of the author, who was a man warmly attached to the illustrious family then not long established on the British throne, and which had been very lately disturbed in the possession of it by a most unprovoked rebellion; his intention, we say, was, by clothing Moliere's *Tartuffe* in a habit very little different from his own, viz. "that of an English popish priest, lurking under the doctrine of our own church, to raise his fortune upon the ruin of a worthy gentleman, whom his disssembled sanctity had seduced into the treasonable cause of a Roman Catholic outlaw" (see Cibber's Apology); to point out the mischiefs and ruin which were frequently brought into the most noble and valuable families by the self-interested machinations of those skulking and pernicious vipers, those wolves in sheep's clothing, who at that troublesome and unsettled period, covering their private views beneath the mask of public zeal and sanctity, acted the part of the great serpent of old, first tempting to sin, and then betraying to punishment. The play met with great success in the representation, taking a run of eighteen nights; the subject itself being its protection, and its enemies not daring to show any more at that time than a few smiles of silent contempt. The consequence, however, was what the author foresaw; that is to say, the stirring up a party against him, who would scarcely suffer any thing he wrote afterwards to meet with fair play, and making him the constant butt of *Mist's Journal*, and all the Jacobite faction. Nor do we think it by any means an

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improbable surmise, that the enmity and inveteracy of his antagonist Mr. Pope, and the set of wits who were connected with him, might have their original foundation traced from the appearance of this play. Scene, London. Prologue by Mr. Rowe.

120. *THE NONPAREILLES*; or, *The Matchless Maids*. See LOVE AND HONOUR.

121. *NO ONE'S ENEMY BUT HIS OWN*. Com. by Mr. Murphy. Acted at Covent Garden. Svo. 1764. Although this play, which is founded on a petite piece of Voltaire's, called *L'Indiscret*, contains a great deal of spirited dialogue, properly characterized, and well supported; yet the character of Careless, whom the author intends for the person who is *No One's Enemy but his own*, being that of a worthless wretch, without honour or probity, the piece was totally disliked by the public.

122. *NOOTKA SOUND*; or, *Britain Prepared*. Pantomimic Operatic Farce. Acted at Covent Garden, June 1790. A temporary trifle.

123. *THE NORTHERN ELECTION*; or, *Nest of Beasts*. Dram. Svo. 1749. This is in six acts. Never performed.

124. *THE NORTHERN HEIRESS*; or, *The Humours of York*. Com. by Mrs. Mary Davys. Acted, three nights, at Lincoln's Inn Fields. 12mo. 1716; and 8vo. 1725. Scene in York.

125. *THE NORTHERN HEROES*; or, *The Bloody Conquest, between Charles the Twelfth, King of Sweden, and Peter the Great, Czar of Muscovy*. With the Loves of Count Gillensternia and the Princess Elimira. With a comic Interlude, called *The Volunteers*; or, *The Adventures of Roderick Random*, and

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his Friend Strap. &c. Acted at Bartholomew Fair. 8vo. 1748.

126. *THE NORTHERN INN*; or, *The good Times of Queen Bess*. Farce, altered by S. Kemble, from Heywood's *Fair Maid of the West*; or, *A Girl worth Gold*. Acted at the Haymarket, August 1791. Not printed.

127. *THE NORTHERN LASS*; or, *A Nest of Fools*. Com. by Richard Brome. Acted at the Globe and Black Friars, 4to. 1632. This is one of the best of this author's pieces; it met with good applause in the representation, and is commended by his contemporary Ben Jonson. It was revived and reprinted in 4to. 1654; with a new Prologue by Jo. Haynes, and an Epilogue: and, new songs being added to it, the music of which was composed by Daniel Purcell, it was again reprinted in 4to. 1706. It has no less than six copies of complimentary verses prefixed to it.

128. *NORTHUMBERLAND*. T. by Mark Anthony Meilan. 8vo. No date. This is on the same story as Rowe's *Lady Jane Gray*, and was never acted.

129. *NORTHWARD HOE*. C. Sunday times acted by the children of Paul's; by Thomas Dekker and John Webster. 4to. 1607. A part of the plot, viz. that of Greenshield and Featherstone's pretending to Mayberry that they have both lain with his wife, and of their coming to a knowledge of each other by means of her ring, is borrowed from Malespini's *Novels*, Part i. Nov. 2.

130. *THE NORWICH MERCHANT*; or, *The Happy Reconciliation*. Farce. 12mo. No date. Printed at Norwich.

131. *THE NORWOOD GYPSIES*.

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Pant. Acted at Covent Garden, 1777. Not printed.

132. *A NOSEGAY OF WEEDS*; or, *Old Servants in New Places*. Farce, by John O'Keeffe. Acted at Drury Lane, June 6, 1798, for a benefit. In this piece the author had contrived to bring together all the favourite characters of his former productions. Not printed.

133. *NO SONG, NO SUPPER*. Mus. Farce, by Prince Hoare. Acted, with very great success, at Drury Lane. Songs only published (except piratically), 8vo. 1790. Music by Storace. This is still on the acting list

134. *NOT AT HOME*. Dramatic Entertainment, by R. C. Dallas. Acted, with success, at the Lyceum, by the Drury Lane Company, Nov. 1809. Printed in 8vo. 1809. with an excellent Prologue (intended to have been spoken) by Waller Rodwell Wright, Esq.—The author has had in view the production of a piece upon the legitimate principle of the British drama; and in this attempt he has been governed by an adherence to chasteness of composition, and morality of object. In some respects he may be allowed to have succeeded; though in others the incidents fail of producing the necessary stage-effect.

135. *THE NOTE OF HAND*; or, *Trip to Newmarket*. Farce, by Richard Cumberland. Acted at Drury Lane. 8vo. 1774. This is a good farce, and met with success.

136. *NOTHING IMPOSSIBLE TO LOVE* Tragi-Com. A play with this title is entered in the book of the Stationers' company, June 29, 1660, and ascribed to Sir Robert Le Greece [*Le Grys*]; but we do

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not believe it was ever published. The MS. was one of those destroyed by Mr. Warburton's servant.

137. **NOTORIETY.** Com. by Frederic Reynolds. Acted at Covent Garden. Svo. 1793. This piece was not so well received as *The Dramatist* of the same author; to which it is, indeed, in many respects inferior; and it has never, we think, been revived since the first season.

138. **THE NOVELLA.** Com. by Richard Brome. Acted in 1632, but not printed till 1653, in Svo. Langbaine gives this play a very good character; and it certainly is interesting, but extremely gross. Scene in Venice.

139. **THE NOVELTY; or, Every Act a Play,** by P. Motteux. Acted at Lincoln's Inn Fields. 4to. 1697. The model of this compound of pieces seems to be taken from the hint of Sir William Davenant's *Playhouse to be let*. It consists, as the title implies, of five distinct short dramatic pieces, all of them of different kinds, as follows: viz. I. A Pastoral, called **THYRSIS**. It was written by Mr. Oldmixon, and the scene of it lies on a green before a wood. II. A Comedy, called **ALL WITHOUT MONEY**. Scene, the Pall-mall. III. A Masque, entitled **HERCULES**; the scene of which lies in the Lydian Court. Both these are original, and written by Mr. Motteux himself. IV. A Tragedy, called **THE UNFORTUNATE COUPLE**, which is only the latter part of Dr. Filmer's *Unnatural Brother*. Scene, Lyons. V. This last is called **NATURAL MAGIC**; and is a Farce written in imitation of part of a French comedy of one act, after the Italian manner. The scene laid in a country-house.—The second of the

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above five pieces certainly furnished Garrick with some part of his *Lying Valet*.

140. **NOURJAD.** A dramatic Piece, in three acts, by the Margravine of Anspach. Performed at Brandenburg House, 1803. Not printed.

141. **NOURMAHAL, EMPRESS OF HINDOSTAN.** Melo-Drama, in two acts, by Joseph Moser. Printed in *The European Magazine*, vol. liii. 1808. Never performed.

142. **NO WIT LIKE A WOMAN'S.** Farce. Acted at Drury Lane, 1760. This was performed at some of the benefits. It was taken from the *George Dandin* of Moliere, and has not been printed.

143. **NO WIT, NO HELP LIKE A WOMAN'S.** Com. by Thomas Middleton. Svo. 1657. The scene in London. See **COUNTERFEIT BRIDEGROOM**.

144. **NOW'S YOUR TIME, TAYLORS!!** A new Comic Sketch, announced for Mr. Quick's benefit at Covent Garden in 1794; but in subsequent advertisements stated to be unavoidably withdrawn.

145. **NUMBER NIP; or, The Elf in King of the Giant Mountains.** T. S. by J. C. Cross. Svo. 1803.

146. **NUMPS'S COURTSHIP; or, Love makes a Painter.** Dr. Piece. Acted at the Haymarket, 1758. Not printed.

147. **THE NUNNERY.** Com. Op. by William Pearce. Acted at Covent Garden, 1785. Favourably received. Songs only printed. Svo. 1785.

148. **THE NUPTIALS.** Masque, on the marriage of his Grace James, Duke of Hamilton, and Lady Anne Cochran. Svo. 1723. Prefixed to this performance, which was written by Allan Ramsay, and acted Feb. 11, 1728,

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is an Introduction concerning masques.

149. *THE NUPTIALS*. A Musical Drama, by Lieut. T. P. Christian. 8vo. 1791. It was written on occasion of the marriage of the Duke and Duchess of York, but was never acted.

150. *THE NUPTIALS OF PELEUS AND THETIS*. By James Howell. 4to. 1654. This piece consists of a Masque, and a Comedy from which the Masque is taken, and was acted at Paris six times by the King in person, the Dukes of Anjou and York, the Princess Royal, the Princess of Conti, and several other illustrious personages. The masque is bor-

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rowed from an Italian comedy. The scene lies in Thessaly; and the story is to be found in Ovid's *Metamorphoses*, book xi.

151. *THE NUPTIALS OF PELEUS AND THETIS*. A new Italian Comedy, whence the preceding masque was extracted: made English by a nearer adherence to the original than to the French translation, by James Howell. 4to. 1654.

152. *THE NUTBROWN MAID*. Comic Opera, by George Savile Carey. 12mo. 1770.

153. *THE NYMPH OF THE FOUNTAIN*. Pant. by J. C. Cross. Acted in 1797.

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1. *THE OAKS*; or, *The Beauties of Canterbury*. Com. by Mrs. Burgess. Acted at the Theatre in Canterbury. 8vo. 1780. This play takes its name from a place near the cathedral of the city, where it was acted and printed. The author of it was a pastry-cook, a mantua-maker, and wife of a parish-clerk.

2. *OBERON*; or, *Huon de Bourdeaux*. Masque, in five acts, by William Sotheby. Bristol, 8vo. 1802. Never performed. The scene of this piece is laid in Bagdad, and an enchanted wood in its vicinity; and as the taste of the day is delighted with music and show, though accompanied

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with no charms of diction, if sweet sounds and splendid decoration were bestowed on this well-written drama, we think the public would be ashamed to reject it. The story is taken from Wieland's poem of the same name.

3. *OBERON THE FAIRY PRINCE*. A Masque of Prince Henry's, by Ben Jonson. Fol. 1640; 8vo. 1756. The author has himself written annotations on this play.

4. *OBI*; or, *Three-finger'd Jack*. Pantomimic Drama, in two acts. Performed at the Haymarket with great success. Songs, &c. only printed. 8vo. 1800. The story was drawn from Dr. Moseley's *Treatise on Sugar*. This interest-

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ing piece is ascribed to Mr. Fawcett.

5. *THE OBSTINATE LADY*. C. by Sir Aston Cokain. 4to. 1657; 12mo. 1658, with the author's Poems. In the preface to this last publication we are informed that the first edition was printed from a copy surreptitiously obtained, which, being deficient in the last leaf and epilogue, was perfected by another person without the author's knowledge. Several parts also in metre were reduced to prose. It seems to have been written in imitation of Massinger's *Very Woman*, as may be easily perceived on a comparison between the characters of Don John Antonio, and Almira, in that comedy, and those of Carionil and Lucora in this. Scene, London. It met with no great success.

6. *OCTAVIA*. Trag. by Thomas Nuce. 4to. 1561. B. L. This is only a translation of the *Octavia* of Seneca. Scene, Rome. For the history, see Suetonius's *Life of Cicero*, Tacitus, &c.

7. *THE OCULIST*. Farce. Anon. 8vo. 1747. This piece was never acted. We are apt to imagine it was only written as an abuse or banter on Dr. Taylor the oculist, who about that time was much talked of.

8. *THE OCULIST*. Dramatical Entertainment of two acts, by Dr. Bacon. 8vo. 1757.

9. *ODD WHIMS*; or, *Two at a Time*. Com. by H. Repton. Acted at Ipswich. 8vo. 1804. Published with *Miscellanies* in two volumes. Most of the characters are well sustained; and the plot, though double, and a little beyond probability, excites a considerable degree of interest.

10. *ODE*, upon dedicating a

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building and erecting a statue to Shakspeare, at Stratford upon Avon. 4to. 1769. A performance entitled to our notice here, because for a few evenings it was recited at Drury Lane Theatre, in lieu of a dramatic afterpiece. Minute criticism would be misemployed on a work to which no man will afford a second reading. We shall therefore content ourselves to observe, that, however this Ode might be applauded by a handful of company assembled to see the puppet-show at Stratford, it met with colder treatment from the judicious audiences of London. To these, the art of the speaker, matchless as it was, appeared but a weak substitute for poetic spirit and imagination. The success of Mr. Garrick's attempts as a comic writer, we have often acknowledged; but in his present effort, after climbing up with considerable labour into the Pindaric saddle, he serves only to remind us of poor Tom Thumb, when he rode the great horse for the entertainment of King Arthur's court. Let other unqualified ode-adventurers take warning, and forbear to imitate a bard by whose fire they are untouched, and with whose manner and language they have no acquaintance. This piece was reprinted with a whimsical parody on it, entitled, "The Ode on dedicating a Building and erecting a Statue to Le Sueur, Cook to the Duke of Newcastle at Clermont," in a collection of fugitive pieces, published by Dilly, called *The Repository*.

11. *THE ODE REJECTED*. C. See *FARL GOODWIN*, by Ann Yearsley.

12. *ODIN*. Drama, on the model of the Greek Theatre, by Geo. Richards, M. A. 12mo. Oxford,

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1804. Never performed. It has great merit as a poem.

13. CÆDIPUS. Trag. by Alex. Neville. 4to. 1581. This is a translation from Seneca, who himself borrowed part of it from Sophocles.

14. CÆDIPUS. Trag. translated from Voltaire, and printed in Dr. Francklin's edition of that author.

15. CÆDIPUS. Trag. by William Whitehead and William Mason. This play has not been published nor acted, but we have the authority of Mr. Mason to declare its existence. That author says, that, among the papers of Mr. Whitehead was found the first act of this play, in which the laureat had made excellent use of the *chef d'œuvre* of Sophocles, without being its servile imitator. "By the addition of only one new character (Mr. Mason adds) he also seems to me to have pointed out a way by which that fine fable, allowed by the best critics to be the first in all antiquity, might receive enough of additional incident to fit it for the modern stage. On this account, though he left me no further plan to direct me, I have attempted, for my own amusement and that of a few friends, to add four more acts, and complete it to the best of my ability. Should it ever be made more public, whatever other faults it may have, it will yet be found void of those episcodical characters and intricate under-plots, which, at the same time that they destroy the unity of action, make Corneille's *Cædipus* ridiculous, Voltaire's improbable, and Dryden's and Lee's absolutely contemptible. I am, however, sufficiently con-

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vinced, that the time for this, or any other, tragedy, founded on classical story, to appear, is by no means the latter end of the eighteenth century." *Life of Whitehead*, p. 123.

16. CÆDIPUS AT COLONUS. T. translated from Sophocles, by R. Potter. 4to. 1788. "The illustrious but unhappy Cædipus is here represented as old and blind, driven from his realms, reduced to extreme indigence, and wandering into a foreign country, where he is destined to die. The unshaken fortitude of his soul, and the sedate dignity which he sustains under his afflictions, command our reverence; and we feel as deep, perhaps a deeper, concern for the exile at Colonus, than we felt for the monarch at Thebes. Antigone, with a cheerful and unremitting assiduity, attends her father through all his wanderings, guides his steps, begs for him his daily food, and mitigates his sorrows; she is the most perfect example of tender affection and filial piety. Her sister Ismene bears not so considerable a part in this drama, but she appears in the same amiable light. An Athenian audience must be highly pleased with a representation of their hero Theseus, whose open and generous character is finely contrasted with that of the insidious and unfeeling Creon. Though a soft melancholy is diffused through most of the scenes of this drama, and pity is the passion to which they in general apply, yet there are some of a stronger and a rougher nature. Cædipus is not to die like vulgar mortals; the fate of kingdoms depends upon his death,

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"and it is attended with circumstances of sublime conception, which awe and terrify." *Potter*.

Sophocles had almost attained his hundredth year when he composed this tragedy.

17. **ÆDIPUS COLONEUS.** T. by George Adams. 8vo. 1729. This is only a very flat translation from Sophocles, with notes; but not intended for the stage.

18. **ÆDIPUS COLONEUS.** T. by Thomas Francklin. 4to. 1759; 8vo. 1788. Printed in Dr. Francklin's editions of Sophocles.

19. **ÆDIPUS, KING OF THEBES.** Trag. by John Dryden and Nathaniel Lee. Acted at the Duke's Theatre. 4to. 1679; 4to. 1687; 4to. 1692; 4to. 1701. This is a very excellent tragedy, being one of the best executed pieces that either of those two celebrated authors were concerned in; yet the critics have justly found fault with the impropriety of *Ædipus's* relishing an embrace from *Jocasta*, after he had quitted his crown, and was gone to such extremity of distraction, as to have pulled out his own eyes. The plot is from history; and the authors have happily availed themselves of several beauties both in Sophocles and Seneca. The scene lies at Thebes. This tragedy was performed about fifty years since, and never failed to affect the audience very strongly. Nor can we in this place avoid relating an anecdote in regard to the power it has shown of this kind; which is, that some years ago, at a representation of it in Dublin, where *Elrington* acted the part of *Ædipus*, one of the instrumental performers, who was sitting in the orchestra to see the piece, was affected in so violent a manner with the feigned distraction of that monarch, that he was imme-

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diately seized with a real madness, which, if we are not mistaken, never left him but with life. The first and third acts were written by Dryden, who drew the machinery of the whole; the remainder by Lee.

20. **ÆDIPUS, KING OF THEBES.** Trag. by Lewis Theobald. 12mo. 1715. This is only a translation from Sophocles, with critical notes by the translator.

21. **ÆDIPUS, KING OF THEBES.** Translated from Sophocles, by R. Potter. 4to. 1788. "The polish-
"ed citizens of Athens (says Mr. Potter) applauded this tragedy, "and it has been universally es-
"teemed as the most perfect com-
"position that ever graced their
"theatre; the judgment of *Aris-*
"totle and of the best critics hath
"justified this general approbation.
"The reader will observe the won-
"derful conduct of the poet. The
"judicious preservation of the
"unities, to use the language of
"criticism, produces such a pro-
"priety, such a connexion and
"dependence of what follows on
"what is past, that every circum-
"stance seems to arise from the
"nature of things, and impresses
"on the mind the idea of reality.
"The discovery that *Ædipus* is
"himself the person darkly hinted
"at by the oracle; the nice gra-
"dations by which this discovery
"is carried on; the alternate light
"and shade thrown over it, from
"the ambiguous answers of *Ti-*
"resias to his clearer declarations,
"from the encouragement to the
"alarms which he receives from
"*Jocasta*, from the momentary
"conviction of its impossibility
"given him by the *Corinthian* to
"the full evidence of the fact;
"keep the mind in awful sus-
"pense, till the distressing cer-
"tainty breaks in upon it at once,
"and overwhelms it with terror

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"and pity. This drama resembles
 "an eruption of Mount *Ætna*;
 "at first, clouds of smoke darken
 "the sky; these are dispelled by
 "a dreadful explosion of flames;
 "then the threatening symptoms
 "abate; thus smoke and flame
 "and serenity succeed each other,
 "till the mountain in an instant
 "discharges its torrent fires, which
 "rush down with resistless fury,
 "roll over palaces, temples, and
 "cities, and carry with them de-
 "flagration, ruin, and horror."

The scene is at Thebes, before
 the palace of *Œdipus*.

22. *ŒDIPUS. KING OF THEBES.* Trag. from the Greek of Sophocles. Translated into prose, with Notes critical and explanatory, by George Somers Clarke, B. D. Fellow of Trinity College, Oxford. 8vo. 1790. In this prose translation, all the spirit and beauty of the original has evaporated. The notes are partly original and partly compiled from Dr. Francklin's.

23. *ŒDIPUS TYRANNUS.* Trag. by George Adams. 8vo. 1729. This is another of the translations from Sophocles.

24. *ŒDIPUS TYRANNUS.* Trag. by Thomas Francklin. 4to. 1759; 8vo. 1788. Printed in Dr. Francklin's editions of Sophocles.

25. *ŒDIPUS TYRANNUS.* Tr. by Thos. Maurice. This is a free translation of the same play, well executed, and printed in a volume of the author's works, 4to. 1779.

26. *CENONE.* Pastoral. 4to. No date. Printed with other pieces attributed to Robert Cox, comedian.

27. *OF AGE TO-MORROW.* Musical Entertainment, by Thomas Dibdin. Acted at Drury Lane, with great success. Music by Kelly. 8vo. 1805. This amusing piece is derived from a drama of Kotzebue's, called, we believe, *The Baron*.

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28. *OFFA AND ETHELBERT*; or, *The Saxon Princes.* Trag. by William Preston. 8vo. 1791. Printed also at Dublin, in his poetical works, 2 vols. 8vo. 1793. The story may be seen in the first volume of Hume's *History of England*. Never performed.

29. *OGRE AND LITTLE THUMB*; or, *The Seven League Boots.* Ball. Acted at Covent Garden, but with little success. Songs only printed, 8vo. 1807. If the taste of the public be so lowered and perverted, as to submit to derive a considerable portion of its theatrical entertainment from the stories which amuse infancy, and enliven the nursery, those whose duty it is to provide them, should at least select the best, tell them intelligibly, and contrive to draw out something of a moral from them: for it is impossible to suppose that a few finely painted scenes, some skipping children, the attitudes of the Bolognas, and the grimaces of Grimaldi, without an intelligible plot, or an incident that can afford interest, will, even in the present degraded state of theatrical representation, be long borne by the good sense of a British audience.

30. *OH! IT'S IMPOSSIBLE!* Comedy, by John Philip Kemble. Acted at York, 1780. This piece, we believe, was an alteration from Shakspeare's *Comedy of Errors*, and was not printed.

31. *OH! THIS LOVE*; or, *The Masqueraders.* Com. Opera, by James Kenney. Acted with success at the Lyceum, 1810. The incidents of this piece are varied and whimsical, though not always brought about in a very natural way. There is a pretty successful attempt at character, too, in the booby Leo Luminati; but the most interesting character is the

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Savoyard; a girl deluded from home, and then returning, terrified at the ruin which threatened her, singing her little pathetic songs, alternately struggling with passion and remorse, and alternately giving way to fondness for her lover, and veneration for her parent. Not printed. The music by King.

32. OITHONA. Dramatic Poem, taken from Ossian; set to music by Mr. Barthelemon: performed once at the Haymarket. 8vo. 1768.

33. THE OLD BACHELOR. Com. by William Congreve. Acted at the Theatre Royal. 4to. 1693. This was the first piece of this justly-admired author's writings, being brought on the stage when he was only twenty-one years old. Such a comedy, written at such an age (as Dr. Johnson observes), requires some consideration. As the lighter species of dramatic poetry professes the imitation of common life, of real manners, and daily incidents, it apparently presupposes a familiar knowledge of many characters, and exact observation of the passing world; the difficulty therefore is, to conceive how this knowledge can be obtained by a boy.

But if *The Old Bachelor* be more nearly examined, it will be found to be one of those comedies which may be made by a mind vigorous and acute, and furnished with comic characters by the perusal of other poets, without much actual commerce with mankind. The dialogue is one constant reciprocation of conceits, or clash of wit, in which nothing flows necessarily from the occasion, or is dictated by nature. The characters, both of men and women, are either fictitious and artificial, as those of Heartwell and the Ladies; or easy and common, as Wittol a tame

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idiot, Bluff a swaggering coward, and Fondlewife a jealous puritan; and the catastrophe arises from a mistake, not very probably produced, by marrying a woman in a mask.

Yet this gay comedy, when all these deductions are made, will still remain the work of a very powerful and fertile mind: the dialogue is quick and sparkling, the incidents are such as seize the attention, and the wit is so exuberant that it *o'er-informs its tenement*.

34. OLD CITY MANNERS. Com. by Charlotte Lennox. Acted at Drury Lane. 8vo. 1775. This is an alteration of *Eastward Hoe*, and was favourably received.

35. THE OLD CLOTHESMAN. Musical Ent. in three acts. Anonym. Performed a few nights at Covent Garden, April 1799. Music by Attwood. The piece was ascribed to Mr. Holcroft, but not acknowledged by him.

36. THE OLD COUPLE. Com. by Thomas May. 4to. 1658. Dodsley's *Collection*. This is a good play. Its principal design is, to point out the folly, absurdity, and detestableness of avarice. The circumstance of turning the heart of Earthworm from covetousness to benevolence, however, is better conceived than managed; the transition being too sudden: rooted avarice could not be supposed to find an instantaneous cure. The play, nevertheless, abounds with pleasantry and humour.

37. THE OLD DEBAUCHEES. 8vo. 1732. See THE DEBAUCHEES, which is the same piece, with a slight alteration of the title.

38. OLD ENGLAND FOR EVER; or, *A Fig for Invasion*. Comic Op. in two acts, by A. M. Laren. 12mo. 1799. Printed at Bristol. Never acted.

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39. OLD FORTUNATUS. Com. by Thomas Dekker. Acted before the Queen at Christmas, by the Earl of Nottingham's servants. 4to. 1600. This play is printed in the black letter, and is not divided into acts. The plan of it is founded on the ancient story of Fortunatus, and his inexhaustible purse and wishing hat. But the author has made such admirable use of the various circumstances of the tale, and taken the advantage of throwing in such sentiments and strokes of morality, that, notwithstanding the wildness and improbability of every part of the plot, we know not, on the whole, among the plays of that time many that have a juster claim to approbation than this piece. The scene lies partly at Famagosta, in the island of Cyprus, and partly in the court of England, during the reign of Athelstan.

40. OLD HARLEQUIN'S FIRE-SIDE. Pantomime. First acted at Drury Lane, December 25, 1804. This was a short piece, the performance of which occupied but about a quarter of an hour, and was given in addition to the usual play and farce. Well received.

41. OLD INTEREST. A Farce, of forty-three acts. Performed with great disaffection at the theatre in Oxford. 8vo. 1753. A mere election squib.

42. THE OLD LAW ; or, A New Way to please ye. Comedy, by P. Massinger, Thomas Middleton, and William Rowley. Acted at Salisbury House. 4to. 1656. At the end of the edition here mentioned, is printed a catalogue, but a very imperfect one, of the dramatic pieces extant before that time ; and which, besides abundance of typographical mistakes, has many other gross errors in it, several pieces being inserted as

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plays, which are entirely of another species of writing. The scene is in Epire ; and the comedy has considerable merit.

43. OLD LOVE RENEWED. Com. by W. Nation. Printed at Plymouth. 8vo. 1789.

44. THE OLD MAID. A Comedy, of two acts, by A. Murphy. 8vo. 1761. This *petite piece* was performed several times with great approbation at the Theatre Royal in Drury Lane, during the summer theatrical partnership of the author and Mr. Foote. It has certainly great merit. The subject of it, and part of the fable, were taken from *L'Etourderie* of Monsieur Fagan. The ambiguity and perplexity produced by Clerimont's first mistake of the wife for the maiden, is natural and well supported ; and the conduct and behaviour of that gentleman and the other characters in consequence of this circumstance, which, though kept unknown to them till the absolute period of the *denouement*, is sufficiently discovered to the audience to give them the full enjoyment of their mutual energy, does honour to the skill and judgment of the author. The Old Maid's character is admirably kept up ; and indeed, to speak of it on the whole, there is not any farce at present extant, which seems to lay a juster claim to a continuance of that public favour which was at first bestowed, and which seemed to grow upon the audience in every subsequent representation, than the piece before us.

45. THE OLD MAN OF THE MOUNTAINS ; or, A Tale of the Eleventh Century, by C. Dibdin, jun. Acted at Sadler's Wells. 8vo. No date.

46. AN OLD MAN'S LESSON, AND A YOUNG MAN'S LOVE. 4to.

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1605. Though so early a piece, Langbaine has taken no notice at all of it or its author; but Jacob and Gildon have both attributed it to one Nicholas Breton. In this particular, however, they are both mistaken, having named the editor for the author, that gentleman in his preface declaring himself ignorant by whom it was written. It appears moreover to be much older than the time of its publication, being only an interlude, or indeed, to speak more properly, a bare dialogue between a father and son, the former of whom is a widower, and the latter a traveller, who, after a long absence, is returned to his father's house.

47. THE OLD MAN TAUGHT WISDOM; or, *The Virgin unmask'd*. A Farce, by Henry Fielding. 8vo. 1734; 8vo. 1742. This farce was acted with good success at Drury Lane Theatre, and continues on the acting list to this day; but of late years, under its second title only. The characters are all *outré* to the greatest degree, and the piece is entirely devoid of even the shadow of a plot; yet there is somewhat laughable in it on the whole; and therefore, as it pleases the canaille, it is more frequently performed, than many farces of an infinitely greater share of merit.

48. THE OLD MODE AND THE NEW; or, *Country Miss with her Furbeloe*. Com. by Thomas Duffey. Acted at the Theatre Royal. 4to. No date. [1709.] Scene, Coventry. This is a very indifferent play.

49. THE OLD QUIZZES; or, *What's the News?* Mas. Farce, by Robert Hall. Acted at Crow Street Theatre, Dublin, and printed in that city, 12mo. 1779.

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50. THE OLD TROOP; or, *Mon-sieur Ragout*. Com. by John Lacy. Acted at the Theatre Royal. 4to. 1672. Scene, in London. Langbaine imagines this play, by the style, to be founded on some French original; yet candidly acknowledges this supposition to be nothing more than bare conjecture.

51. THE OLD WIVES TALE. A pleasant conceited Comedie, plaid by the Queenes Majesties players. Written by G. P. [i. e. George Peele.]

Printed at London, by John Danter, and are to be sold by Ralph Hancocke and John Hardie, 1595.

Perhaps the reader will join with us in supposing that Milton had read this very scarce dramatic piece, which, among other incidents, exhibits two brothers wandering in quest of their sister, whom an enchanter had confined. This enchanter had learned his art from his mother Merœe, as Comus had been instructed by his parent Circe. The brothers call out on the lady's name, and Echo replies to them. The enchanter has given her a potion, which induces oblivion of herself. The brothers afterwards meet with an old man, who is likewise versed in magic, and by listening to his vaticinations, &c. they recover their sister; but not till the enchanter's wreath had been torn from his head, his sword wrested from his hand, a glass broken, and a light extinguished.

Principiis quoties debemus grandia parvis!

The names of some of the characters, as Sacripant, Corebus, &c. are adopted from the *Orlando Furioso*.

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52. *THE OLD WOMEN WEATHER-WISE*. Interl. by George Saville Carey. Acted at Drury Lane. Svo. 1770. Miscalled in former lists *THE THREE OLD WOMEN WEATHERWISE*.

53. *OLINDO AND SOPHRONIA*. Tragedy, by Abraham Portal. Svo. 1758. This play is a very indifferent one, and was never brought on the stage. The story of it is taken from Tasso's *Gierusalemme liberata*. The author tells us, that this was his virgin tragedy; the effort of almost unassisted nature, the solace and amusement of the leisure hours of one who has hitherto passed his time, not in the learned and peaceful retreats of the Muses, but in the rude and noisy shop of Vulcan.

54. *OLIVER CROMWELL*. An Historical Play, by George Smith Green. Svo. 1752. Never acted; though probably intended for the stage by its author, and refused by the managers for reasons not unobvious.

55. *OLYMPIA*. Trag. translated from Voltaire, and printed in Dr. Francklin's edition of that author, 12mo.

56. *THE OLYMPIAD*. Opera, translated from Metastasio, by John Hoole. Svo. 1767; Svo. 1800.

57. *OLYMPUS IN AN UPROAR*. Burl. Acted at Covent Garden, 1796. Not printed. It was partly taken from O'Hara's *Golden Pip-pin*.

58. *OMAI*; or, *A Trip round the World*. Pantomime, by John O'Keeffe. Acted at Covent Garden, with great success. Music by Shield. The scenery designed and invented by Louthembourg. Svo. 1785.

59. *ONCE A LOVER AND ALWAYS A LOVER*. Com. by Lord

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Lansdowne. This is no more than an alteration of *The She Gallants*, which had been written when his Lordship was very young, but which at a maturer time of life he revised, and improved by the addition and amendment of several scenes, which he particularly specifies in an advertisement prefixed to it. It is to be found in the third volume of an edition of his Lordship's works, in 12mo. 1736. But what is somewhat extraordinary, none of the writers take any notice of it under this title; nor does it appear, although *The She Gallants*, with all its imperfections on its head, was acted with great approbation, that this improved comedy was ever brought on the stage; nay, it is reasonable to conjecture the contrary, as there are no performers' names annexed to the *dramatis personæ*.

60. *ONE AND ALL*. Farce, by R. P. Joddrel. Svo. 1787. Never acted.

61. *ONE BIRD IN THE HAND WORTH TWO IN THE BUSH*. This little piece was performed at Crewe Hall in Cheshire, Jan. 5, 1803. It was meant merely as a vehicle for music: the idea, however, was ingenious, and the piece was replete with comic effect.

62. *ONE FOOL MAKES MANY*. Com. translated from *Un Bobo hace Ciento*, of De Solis, a Spanish dramatist. Svo. 1807. Never acted.

63. *O. P. VICTORIOUS*; or, *Who dare sneeze?* Farce, in two acts, with Songs. "Intended for representation at Covent Garden; but "prevented by recent circumstances." Svo. 1810. This was one of several temporary squibs let off on occasion of the disputes at Covent Garden Theatre, between

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the managers, and the sticklers for the old prices of admission.

64. AN OPERA. Epilogue to the tragedy of Richard III. Dublin, 1756.

65. AN OPERA ALLUDING TO THE PEACE. By Mr. Grimes, and performed by his scholars at Cordwainers' Hall. Svo. 1712.

66. THE OPERA DANCER. Dramatic Piece. See THEATRICAL RECORDER.

67. L'OPERA DU GUEUX. This is a translation into French of Gay's *Beggar's Opera*, by A. Hallam. Svo. 1750.

68. THE OPERA OF OPERAS; or, *Tom Thumb the Great*, by Mr. Hatchet and Mrs. Haywood. Acted at the Haymarket. Svo. 1733. This is no more than Fielding's *Tragedy of Tragedies* (which see in its place), transformed into an opera, by converting some passages of it into songs, and setting the whole to music.

69. THE OPERATOR. Ballad Opera. 4to. 1740. A truly contemptible performance, intended to satirize Dr. Taylor, the oculist.

70. THE OPPORTUNITY. Com. by Ja. Shirley. Acted at the private house in Drury Lane. 4to. 1640. The hint of part of this play, which is far from a bad one, is borrowed from Shakspeare's *Measure for Measure*.

71. OPPOSITION. Comic Piece, in one act, altered from *Sir Courtly Nice*, and acted at the Haymarket, Aug. 6, 1790, for the benefit of Mr. Ryder, by whom it is supposed to have been executed. There was, however, no scope, within the compass of one act, to produce stage effect from that lively comedy. Not printed.

72. THE ORACLE. Com. Anonymous. Svo. 1741. This piece

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is taken no kind of notice of either in *The British Theatre*, or by Whincop, nor have we ever seen it; but as we find its name in the monthly lists of the publications of that year, as printed for J. Roberts, price one shilling, we can by no means refuse it a place here. That it was never presented on any stage, is a point, however, which will not admit a dispute.

73. THE ORACLE. Com. of one act, by Mrs. Cibber. Performed at Covent Garden. Svo. 1752. This little piece is a translation from the French, and was only intended as a means of assisting the authoress in a benefit. It is, however, very prettily executed, and not only gave great pleasure at the first representation, but even continued, for a considerable time afterwards, a standing theatrical collation. The character of Cynthia is simple and pleasing; and although all those kinds of characters apparently owe their origin to Shakspeare's *Miranda*, yet a very little variation, in point of circumstance or behaviour, will ever bestow on them a novelty, which, added to the delight we constantly take in innocence, cannot fail of giving pleasure.

74. THE ORACLE. See GIFFORD, WILLIAM, Vol. I.

75. THE ORATORS. Com. of three acts, by Samuel Foote. Svo. 1762. This piece met with very good success. It was performed at the Little Theatre in the Haymarket in the middle of the day, during a part of the summer of 1762. The bills published for it were under the idea of *Lectures on English Oratory*; and indeed part of the first act is taken up in an ironical kind of lecture on that

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subject. The two last, however, are an illustration of some of the principles laid down in the said lecture, by examples with regard to the several methods of arguing and declaiming, peculiar to the oratory of the bar, and that of *some public assemblies*. The former is an imaginary trial of that ideal being, the *Ghost of Cock Lane*; and the other is a supposed meeting of mechanics and labouring men at the noted *Robinhood Society*. In the pursuance of this plan, in order to point out the absurdities which are frequently run into both in the matter and manner of argumentation, Mr. Foote has thrown into his design a great variety of characters, some of which were supposed to be drawn from real life; particularly one of an eminent printer of a neighbouring kingdom, who, with all the disadvantages of age, person, and address, and even the deficiency of a leg, was perpetually assuming airs of the greatest importance, continually repeating stories of his wit; and, not contented with being a most tiresome egotist in other respects, was even continually talking of his amours, and boasting of being a favourite with the fair sex. Such a character was surely a genuine object of ridicule; the stage seemed to demand it as a sacrifice at the shrine of *common sense*; nor can we think the dramatic writer justly chargeable with personality, who, seeing so extraordinary a flower growing in nature's garden, did not exclude it from the nosegay he was gathering, because it grew in a particular spot, and that its glaring colours had happened to have been observed by hundreds besides himself.—It may be ob-

served, however, that George Faulkner, the printer, when Foote next arrived in Dublin, brought an action against him for a libel; and, from the disposition of the judge who presided in the Court of King's Bench in Dublin, it was generally believed the matter would have terminated much to his disadvantage; but he suddenly quitted that metropolis, and returned to England, leaving his bail to pay the penalty of their bonds; whom, however, notwithstanding some reports to the contrary, he afterwards reimbursed. It is supposed, that the sagacious Irish alderman, in bringing his action, was the dupe of a ludicrous letter of Lord Chesterfield to his *friend* George, which that maukish compound of butter and honey considered as a serious piece of advice. "Would you think it?" says his Lordship; "Mr. Foote, who, if I mistake not, was one of your *Symposion* while in London (and, if so, the worse man he), takes you off in his new farce called *The Orators*. As the *Government* here cannot properly take notice of it, would it be amiss that you should show some spirit on this occasion, either by way of stricture, contempt, or by bringing an action against him; I do not mean for writing the said farce, but for acting it? The doctrine of *scribere est agere* was looked upon as too hard in the case of Algernoon Sydney; but my Lord Coke, my Lord Chief Justice Hales, my Lord Vaughan, Salkeld, and, in short, all the greatest men of the law, do, with their usual perspicuity and precision, lay it down for law, that *agere*

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“*est agere*. And this is exactly
 “Mr. Foote’s case with regard to
 “you: therefore, any orders that
 “you shall think fit to send me
 “in this affair as to retaining
 “counsel, filing a bill of *Faulkner*
 “*versus Foote*, or bringing a com-
 “mon action upon the case, which
 “I think would be best of all,
 “the case itself being actionable,
 “shall be punctually executed by
 “your faithful friend

“CHESTERFIELD.”

The irony of this letter will best appear, by a subsequent letter of his Lordship’s, in which he expresses his impatience to congratulate his friend George, on his late triumph, in making his enemy his Footstool. “A man of less philosophy than yourself,” says his Lordship, “would, perhaps, have chastised Foote corporally, and have made him feel that your wooden leg, which he mimicked, had an avenging arm to protect it; but you scorned so inglorious a victory, and called justice and the laws of your country to punish the criminal, and to avenge your cause. You triumphed; and I heartily join my weak voice to the loud acclamations of the good citizens of Dublin upon this occasion. I take it for granted, that some of your many tributary wits have already presented you with gratulatory poems, &c. upon this subject. I own I had some thoughts myself of inscribing a short poem to you upon your triumph; but, to tell you the truth, when I had writ not above two thousand verses of it, my Muse forsook me, my poetic vein stopped, I threw

“away my pen, and I burned
 “my poem, to the irreparable loss
 “not only of the present age, but
 “also of latest posterity.”—Foote, however, little thought, while ridiculing *Faulkner*’s wooden leg, that he should afterwards be compelled to walk upon one of his own.

76. ORBIS; or, *The World in the Moon*. Dramatic Satire, in three acts, by Joseph Moser. Printed in *The European Magazine*, vol. lviii. 1810. Never acted.

77. THE ORDINARY. Com. by William Cartwright. Svo. 1651. Scene, London. Dodsley’s *Collection*. That this play was esteemed a good one, may be inferred from the composer of a book, called *Wit’s Interpreter*, having transcribed part of the first act, viz. the scene between the widow Potluck, Slicer, and Hearsay, and republished it in his volume, under the title of *The Old Widow*.

78. ORESTES. Trag. by Thos. Goffe. 4to. 1633; Svo. 1656. This play was acted by the students of Christ Church, Oxford; the prologue being spoken by the author. The plot is borrowed from the *Orestes* of Euripides, and the *Electra* of Sophocles.

79. ORESTES. Trag. by John Hughes. 8vo. 1717; 12mo. 1735. This is also from Euripides, but was never acted; the author dying before he had rendered it complete.

80. ORESTES. Dramatic Opera, by Lewis Theobald. Acted at Lincoln’s Inn Fields. Svo. 1731. This piece, though in the title styled an Opera, is in reality a regular tragedy of five acts, with nothing to give it a right to the former title, but some few pieces of

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music introduced in various parts of it. The scene lies in Scythia Taurica; and the story of the plot is that of the expedition of Orestes and Pylades to that country, in order to bear away the statue of Diana, which had been sent down thither from heaven; an exploit which they at length achieved by the assistance of Iphigenia, the sister of Orestes; at that time, though unknown to them, a priestess of that goddess in her temple at Tauris, where the sought-for statue was deposited.

81. ORESTES. Trag. translated from Voltaire, by Dr. Francklin. Acted at Covent Garden, March 13, 1769, for Mrs. Yates's benefit, and since at Drury Lane. Printed in the translation of Voltaire's works. This play was originally acted at Paris, Jan. 12, 1750, and was written in order to give France some idea of a tragedy without love, without confidantes, without episodes. When it was acted, the initials of this line of Horace,

Omne tulit punctum qui miscuit utile dulci,
being printed on the pit tickets,—O. T. P. Q. M. V. D.—a wag pretended that they meant, *Oreste, Tragedie Pitoyable, Que M. Voltaire Donne,—Orestes, a pitiful tragedy, which M. Voltaire exhibits.* The play was not successful.

82. ORESTES. Trag. translated from Euripides. [By James Bannister.] Printed with three other plays, in a volume, intitled, "Select Tragedies of Euripides." 8vo. 1780.

83. ORESTES. Trag. translated from Euripides, by Michael Wodhull. 8vo. 1782.

84. ORESTES. Trag. translated from Euripides, by R. Potter. 4to. 1783. "To the *Choephora* of

"Æschylus we owe the *Electra*
"and *Orestes* of Euripides, and
"particularly that wonderful scene
"in which the madness of Orestes
"is represented: this was touched
"with a masterly hand by the
"great father of tragedy; but
"Euripides had the skill to give
"this sketch its finishing, and
"to heighten it with the warmest
"glow of colouring: our poet is
"here, as Longinus describes him,
"like a lion, that at first disre-
"gards his assailants; but as soon
"as he feels the spear, lashes
"himself up to rage, and rushes
"on with impetuous ardour: if
"his genius did not of itself carry
"him to the sublime, he has here
"forced his nature to the true
"tragic elevation: here, as the
"critic finely observes, the poet
"himself saw the furies; and
"what his imagination so finely
"conceived, he forced his audience
"almost to see. Euripides, in-
"deed, particularly studied to en-
"rich his tragedies with these two
"passions, love and madness, and
"he succeeded very happily in
"them. Shakspeare knew well
"how to paint the horrors of an
"imagination disturbed with the
"consciousness of guilt, and all
"that 'perilous stuff which weighs
"upon the heart,' when Macbeth
"felt

"His secret murders sticking on his
hands:

"but the frenzy of Orestes re-
"ceives a peculiar heightening
"from the tenderness with which
"the scene opens and concludes;
"we have here all the sublime
"conception and noble daring of
"Æschylus, united with that sym-
"pathetic softness which charac-
"terizes Euripides." The scene
is in the royal palace at Argos.

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85. *ORESTES*. Tragedy, by William Sotheby. 4to. and 8vo. 1802. This is a work of great merit; exciting, in an eminent degree, both pity and horror, and is highly adorned with the graces of composition. Never acted. Scene, Argos.

86. *ORESTES' FURIES*. Play, by Thomas Dekker. Acted 1598. Not now known.

87. *ORGULA*; or, *The Fatal Error*. Trag. by L. W. 4to. 1658. To this play is annexed a preface, discovering the true nature of poesie, with the proper use and intention of such public divertisements. The scene is laid in Segusia, the antique name of a city and province in the East Gaul, or France.

88. *ORLANDO*. An Opera, composed by Mr. Handel, 1733. Anon.

89. *ORLANDO AND SERAPHINA*; or, *The Funeral Pile*. An Heroic Drama, in three acts, by Francis Lathom. Performed at Norwich. 12mo. no date; 8vo. 1800. This is taken from Tasso's *Jerusalem Delivered*.

90. "The Historie of *ORLANDO FURIOSO*, one of the twelve Pieres of France. As it was plaide before the Queen's Majestie." 4to. 1594. This play was written by Robert Green. It is a very irregular one, being not divided into acts, and most of it taken with very little difference, but that of national language, from the *Orlando Furioso* of the celebrated Italian poet Ariosto.

91. *ORMASDES*; or, *Love and Friendship*. Tragi-Com. by Sir William Killigrew. 8vo. 1665; fol. 1666. The scene, in the island of Cytherea. It may be worth mentioning, that, in the 8vo. edition, the title is *Ormasdes* only.

In the folio (printed the following year), the title-page is *Love and Friendship* only. The running-title of the latter edition unites the two.

92. *OROONOKO*. Trag. by THOMAS Southern. Acted at the Theatre Royal. 4to. 1696; 4to. 1699. This play met with very great success when it first appeared, and has ever since continued to give pleasure in the tragic parts of it to every sensible and feeling auditor; the love of Oroonoko to Imoinda being, perhaps, the tenderest and at the same time the most manly, noble, and unpolluted, that we find in any of our dramatic pieces; his firmness and resolution, alike perfect in action and in suffering, are truly heroic, and, we think, unequalled. But the intermixture of the low, trivial, and loose comedy of the Widow Lackit and her son Daniel, with the addresses of Charlotte Weldon, in breeches, to the former, are so greatly below, and indeed so much enpoison the merit of, the other parts, that nothing but the corrupt taste of the period in which the author first imbibed his ideas of dramatic writing, can stand in any degree of excuse for his having thus enwrapped a mass of sterling ore in rags and filthiness. The scene is laid in some of the English colonies in America, and the plot professedly borrowed from Mrs. Behn's novel of the same name. The epilogue by Congreve.

93. *OROONOKO*. Tragedy, by J. Hawkesworth. 8vo. 1759. This piece was acted at Drury Lane Theatre, and is only an alteration of the foregoing play, in which the Augæan stable is indeed cleansed, the comic parts being very properly quite omitted. Yet still

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there seems somewhat more wanting than such a mutilation, to render this play what one would wish it to be; for as the comedy took up so considerable a share in the length of a drama of no immoderate extent, the story of the tragedy was apparently not sufficiently full of business to make out the catastrophe of an entire piece, without the addition of more incidents. And though Dr. Hawkesworth, in his alteration, has greatly amended this play in point of omission, yet the little further extent that he has given to the characters of Aboan and Hotman seems not sufficient to fill up the hiatus which those omissions have occasioned; and, therefore, it is still to be wished, that some other writer of ability would consider it as worth his while once more to revise this admirable groundwork of a tragedy, and, by interweaving with its present texture such additional incidents as Mrs. Behn's extensive novel might very amply furnish (by which means the whole might be rendered equally interesting, and the piece become secure of that immortality to which its general merit is entitled), pay a pleasing and grateful tribute to the memory of an author, whose value seems likely to sink almost into oblivion, for want of some such care. Dr. Johnson, who gave the critique on this play in *The Critical Review*, says, "If there be any one who looks into this performance with a desire of finding faults, let him first consider how few opportunities of excellence the reformation of a play affords. The characters are already settled; so that no great knowledge can be discovered of human nature, or of human life.

"The events of the play are fixed; for a play that wants amendment in the great events, is scarcely worthy to be reformed: even sentiments are very little in the reformer's power; for the necessary connexion of the new scenes with the old confines the writer to a certain line of transition, from which he cannot pass aside, whatever treasures of sentiment might reward his deviations. There is likewise a necessity of yet greater constraint, by conforming the diction and thoughts to those of the first author, that no apparent dissimilitude may discover what is original and what is additional. These are obstructions by which the strongest genius must be shackled and retarded; and the writer who can equal Southern under such difficulties, may be expected to excel greater authors, when he shall exert his natural powers without impediment, by adapting his own sentiments to his own plan."

94. *OROONOKO*. Trag. altered from Southern. 8vo. 1760. To this piece the editor added near six hundred lines in place of the comic scenes, and two new characters. Never acted.

95. *OROONOKO*; or, *The Royal Slave*. Tr. altered from Southern, by Francis Gentleman. Acted at Edinburgh. 12mo. 1760. Printed at Glasgow. In an advertisement prefixed to this alteration, Mr. Gentleman says, that the design of it was first hinted to him by a noble personage (Lord Corke, we believe) who had distinguished himself in the literary world, and who recollected to have heard Mr. Southern declare, in his latter

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days, that he most heartily regretted his complying with licentious taste by writing any thing so offensive to modesty, as the comic part of his works; especially that which was so unnaturally joined to the tragedy of this play. This alteration appears to have been well received at Edinburgh.

96. THE ORPHAN; or, *The Happy Marriage*. Trag. in three acts, by John Ferrar. Printed at Limerick, 8vo. 1765, in a volume of *Poems on several Subjects*. These, the author tells us, were written in the 18th and 19th years of his age. His tragedy, consisting of three short acts, is in rhyme, and might have been written as well at an earlier time of life as in the 19th year of his age, for any poetical merit that it possesses.

97. THE ORPHAN; or, *The Unhappy Marriage*. Tragedy, by Thomas Otway. Acted at the Duke's Theatre. 4to. 1680. This play, from its frequent repetitions on the theatre, is too well known to need our saying much in regard to its merits. The plot is founded on the history of Brandon, in a novel called *English Adventures*, published in 1667. The language is truly poetical, tender, and sentimental, the circumstances are affecting, and the catastrophe is distressful. Yet there is somewhat improbable in the particular on which all the distresses are founded; and we must own that we incline to the opinion of that person, who, on the first seeing it, exclaimed, "*Oh! what an infinite deal of mischief would a furthing rush-light have prevented!*" Nor can we avoid remarking, that the compassion of the audience has commonly appeared misplaced; it lighting in general on the whining, irresolute Castallo, instead of fall-

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ing, where it ought to do, on the more spirited and open-hearted Polydore, who, in consequence of concealments on the side of his brother, which he could not have any reason to expect, and by which he is really injured, is tempted in his love and resentment to an act which involves him in greater horror and distress than any of the other characters can undergo, from the more bloody effects it produces. This partiality has, however, always appeared to us to arise from some strokes of libertinism thrown into the early parts of Polydore's character, which give an air of looseness to it, and prejudice the audience against him through the whole play. As Dr. Johnson observes, "it is one of the few pieces that keep possession of the stage, and has pleased for almost a century, through all the vicissitudes of dramatic fashion. Of this play nothing new can easily be said. It is a domestic tragedy drawn from middle life. Its whole power is upon the affections; for it is not written with much comprehension of thought, or elegance of expression. But if the heart is interested, many other beauties may be wanting, yet not be missed."

Voltaire, who (from his egregious vanity) seldom spoke of an English author but in a strain of ridicule, has sarcastically, yet not without some appearance of truth, observed of the impetuous Chamon: "There is a brother of Monimia, a soldier of fortune, who, because he and his sister are cherished and maintained by this worthy family, abuses them all round. 'Do me justice, you old Put,' says he to the father, 'or, damme, I'll set your house

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"on fire."—"My dear boy," says
 "the accommodating old gentle-
 "man, 'you shall have justice'."

There are many traits in the character of Acasto, in this tragedy, which are supposed to be drawn for James, Duke of Ormond, that old and faithful servant of King Charles II. And when we compare this nobleman's neglected state, with the following character given of him by old Ernesto, a servant in the piece, it will strongly apply to the original :

—"When, for what he had borne,
 "Long and faithful toil, he might have
 claim'd

"Places in honour and employment high,
 "A puffing, shining, flattering, cringing
 coward,

"A canker-worm of peace, was rais'd above
 him."

This canker-worm was the infamous Villiers, Duke of Buckingham, who often kept the King, in spite of himself, from doing justice to his own feelings.

98. THE ORPHAN OF CHINA.

Trag. translated from the French of M. de Voltaire. First acted at Paris on the 20th of August 1755. 8vo. 1755. This was the first translation of Voltaire's play, and a very hasty and indifferent one.

99. THE ORPHAN OF CHINA.

Trag. translated from Voltaire. Printed in Dr. Francklin's edition of that author's works.

100. THE ORPHAN OF CHINA.

Trag. by Arthur Murphy. Acted at Drury Lane. 8vo. 1759. The foundation of this play is to be seen in a dramatic piece translated from the Chinese language, in Du Halde's *History of China*. The subject had before been handled by M. de Voltaire, in his *Orphelin de la Chine*. Mr. Murphy has, however, greatly varied from the

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French poet in the conduct of his plot, by very properly introducing the orphan, who in that play is an infant, and only spoken of, as a youth advanced in life, and one of the capital characters in the piece. On a close examination, perhaps, he may be found to have made some use of the *Heraclius* of Corneille; but whatever assistances he may have had recourse to for the laying his foundation, the superstructure must be allowed his own; and though this gentleman's genius seems to be more naturally devoted to the comic than the tragic Muse, it would be injustice to him, not to confess that this is far from standing the last on the list of our modern tragedies; nor would it be perhaps saying too much, to observe, that, were the whole play, or indeed even the last act of it, equal to the merit of the fourth, it would stand a very fair chance of being esteemed the very foremost on that list. But it seemed to be the constitutional error of our tragic writers at that time, to value themselves more on a pompous, poetical, and correct style, than on a novelty of plot, on pathos, or natural catastrophe; in consequence of which, a degree of sameness seems to run through them all. The representation of this play gave Mrs. Yates the first opportunity of displaying her theatrical powers, and confirmed her reputation as one of the most excellent tragic actresses who have trod the English stage. In the year 1777, Mr. Murphy made some alterations in this drama, when it was revived at Covent Garden, but with success very inferior to that of its original appearance.

101. THE ORPHAN OF VENICE.

Trag. by Ja. Darcy, 1749. This play we have never seen, nor do we

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know whether it ever was in print. It was acted at the Theatre Royal in Dublin.

102. *THE ORPHANS*; or, *Generous Lovers*. Op. by Henry Shepherd. Published for the benefit of the widows and orphans of the soldiers who fell in Holland. Svo. 1800. Never acted.

103. *THE ORPHAN'S TRAGEDY*. Play, by Henry Chettle. Acted in 1601. Not printed.

104. *ORPHEUS*. An ancient play under this title was among those destroyed by Mr. Warburton's servant. On the same subject there is a fragment of a drama, perhaps far more ancient, in the British Museum.

105. *ORPHEUS*. An English Opera, by J. Hill. Fol. 1740. This little piece was the first attempt in writing of an author who has since been more voluminous than generally read. For this alone it is remarkable, and for having been the occasion of giving the first vent to that spirit of vindictiveness and abuse, which afterwards flowed in such abundant torrents from the pen of its author. This piece had been the work of a few leisure juvenile hours. The natural self-love and ambition of a young author induced him to carry it to Mr. Rich, the manager of Covent Garden Theatre; by whom, after it had been for some short time in his hands, it was returned with the usual reply, that it would not do. In the season following, however, Mr. Rich brought on the stage his celebrated pantomime entertainment of *Orpheus and Euridice*; on which Mr. Hill immediately, in a most gross and abusive letter to Mr. Rich in print, publicly accused that gentleman of having infamously stolen from this

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piece, while in his hands, the greater part, if not the whole, of that pantomime. Of this charge, however, Mr. Rich fully cleared himself, by publishing an answer to the said letter, in which he not only proved that there was no resemblance between his piece and Mr. Hill's, but also produced affidavits of several persons who had been employed by him in preparations for his pantomime above twelve years before. This piece (we mean Mr. Rich's), though in 1740 performed with unbounded applause, and afterwards revived at different periods with equal success, had the singular fate of being generally disapproved of, when revived October 15, 1787, at Covent Garden; and on the second night finally condemned.

106. *ORPHEUS*. Burletta. Svo. 1749.

107. *ORPHEUS AND EURIDICE*. A Masque, by Martin Bladen. 4to. 1705. This masque is published at the beginning of the third act of a tragi-comedy called *SOLON*; which see.

108. *ORPHEUS AND EURIDICE*. A Masque, by J. Dennis. This piece is printed in the *Muses' Mercury* for Feb. 4to. 1707. It had little merit, and no success.

109. *ORPHEUS AND EURIDICE*. A Dramatic Entertainment of Dancing, attempted in imitation of the ancient Greeks and Romans, by John Weaver. Acted at Drury Lane. Svo. 1718. The story on which all these several pieces are founded, may be seen in Ovid's *Metamorphoses*, books x. and xi. The scene, partly in Thrace, and partly in the Infernal Regions.

110. *ORPHEUS AND EURIDICE*. An Opera, set to music, by J. F. Lampe. 4to. 1739. It is the

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speaking parts and music of the above-mentioned pantomime. The author, Lewis Theobald.

111. ORPHEUS AND EURIDICE, with the Pantomime Entertainment. As acted at Lincoln's Inn Fields. 4to. 1740. By Mr. Henry Sommer.

112. ORPHEUS AND EURIDICE. Masque, by James Eyre Weekes. Printed in a volume of *Poems on several Occasions*, at Corke. 12mo. 1743.

113. ORPHEUS AND EURIDICE. Ser. Op. by Francis Gentleman. Acted at Smock Alley, Dublin, 1783. This was a translation from the Italian.

114. ORPHEUS AND EURIDICE. Burl. Op. by Robert Houlton. Acted at Capel Street, Dublin, 1784. Not printed.

115. ORPHEUS AND EURIDICE. Mus. Dram. in imitation of the ancient Greek theatrical feasts. As performed at the King's Theatre in the Haymarket. The poetry by the celebrated Counsellor Calasabigi. With additions and alterations, by Signor A. Andrei. 4to. 1785. The preface was written by Tenducci.

116. ORPHEUS AND EURIDICE. Ser. Op. reduced to an afterpiece, and acted at Covent Garden, 1792.

117. OSCAR AND MALVINA. Ballet Pantomime, taken from Ossian. Acted at Covent Garden, 1791, and received with great applause. It still keeps possession of the stage.

118. OSERYCK. A play with this name is recorded by Henslowe as having been acted by his company, Feb. 5, 1597. Not now known; unless it was Heywood's MARSHAL OSRICK; the date of the performance of which is placed five years later.

119. OSMAN. Trag. by Francis

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Gentleman. This piece has never yet appeared in print, although about the year 1751 proposals were published both for the printing and acting it by subscription; each subscriber for a ticket at the performance of it at the Little Theatre in the Haymarket being, by the proposal, entitled to a copy of the play in large or small paper, according to the part of the house for which he chose to take the ticket. This design, however, was laid aside, most probably for want of sufficient encouragement to the subscription. Yet the play did not want merit; and being afterwards brought on the stage at Bath, met with approbation.

120. OSMAN. Trag. by Cornelius Arnold. 4to. 1757. This play was not acted. It is founded on a catastrophe which happened at Constantinople in the year 1624.

121. OSMOND THE GREAT TURK; otherwise called *The Noble Servant*. Trag. by Lodowick Carlell. Svo. 1657. The main action of this play is, in reality, the taking of Constantinople by Mahomet II. in the year 1453; a particular account of which may be seen in Knolles's *Turkish History*, and all the writers on the life of that monarch; as also in *A true Relation of the Murther of Osman the great Turk, and five of his principal Bashaws, &c.* printed in 4to. 1622. Yet the author has transferred his scene from Greece to Barbary, and altered the names of Mahomet and Irene, into those of Melcoshus and Despinia; probably in imitation of Beaumont and Fletcher's *Bloody Brother*; in which those authors have degraded Antoninus and Geta, from Emperors of Rome to Dukes of Normandy, giving them the names of Rollo and Otto. The underplot

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of Orcanes, Calibeus, and Ozaca, is founded on the story of Mustapha, son of Mahomet the Second, Achmet Bassa, and his wife. The scene in Constantinople. Langbaine says, it received great applause.

122. OSMYN AND DARAXA. Mus. Rom. by James Boaden. Acted by the Drury Lane Company while they were at the Opera House. Songs only printed. 8vo. 1793. The fable, which is, we believe, from one of the romances of Le Sage, was well made out, and the piece was received with applause.

123. OSWAY. Trag. by James Plumptre, A.B. 4to. 1795. Printed at Norwich. The groundwork of this tragedy, which was never acted, is the well-known story of Dionysius, Damon, and Pythias, originally told by Valerius Maximus, and since by Marmontel. On the present occasion, the scene is transferred to Britain; and the characters of Wolphur, Osway, and Ethelbert, are the three Grecians above mentioned.

124. OTHELLO, THE MOOR OF VENICE. Trag. by William Shakespeare. Acted at the Globe and Black Friars. 4to. 1622; 4to. 1630; 4to. 1655. This is generally allowed to be one of the *chef-d'œuvres* of this admirable author, notwithstanding all the several cavils and censures thrown on it by Rymer. Mr. Hughes says, "I have often considered this play as a noble, but irregular, production of a genius, who had the power of animating the theatre beyond any writer we have ever known. The touches of nature in it are strong and masterly; but the economy of the fable, and in some particulars the probability, are too much neglected.

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" If I would speak of it in the
" most severe terms, I should say
" as Waller does of *The Maid's*
" *Tragedy*—

" Great are its faults, but glorious is its
flame.

" But it would be a poor employment in a critic to observe
" upon the faults, and show no
" taste for the beauties, in a work
" that has always struck the most
" sensible part of our audiences in
" a very forcible manner.

" The chief subject of this piece
" is the passion of jealousy; which
" the poet hath represented at
" large, in its birth, its various
" workings and agonies, and its
" horrid consequences. From this
" passion, and the innocence and
" simplicity of the person suspected,
" arises a very moving
" distress.

" It is a remark, as I remember, of a modern writer, who is
" thought to have penetrated
" deeply into the nature of the
" passions, that the 'most extravagant
" love is nearest to the
" strongest hatred.' The Moor is
" furious in both these extremes.
" His love is tempestuous, and
" mingled with a wildness peculiar
" to his character; which seems
" very artfully to prepare for the
" change which is to follow.

" How savage, yet how ardent,
" is that expression of the raptures
" of his heart, when, looking after
" Desdemona as she withdraws, he
" breaks out—

" Excellent wretch! Perdition catch my
soul,

" But I do love thee; and when I love
thee not,

" Chaos is come again.

" The deep and subtle villany
" of Iago, in working this change
" from love to jealousy, in so tumultuous
" a mind as that of

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" Othello, prepossessed with a
 " confidence in the disinterested
 " affection of the man who is
 " leading him on insensibly to his
 " ruin, is likewise drawn with a
 " masterly hand. Iago's broken
 " hints, questions, and seeming
 " care to hide the reason of them;
 " his obscure suggestions to raise
 " the curiosity of the Moor; his
 " personated confusion, and re-
 " fusing to explain himself, while
 " Othello is drawn on and held in
 " suspense till he grows impa-
 " tient and angry; then his throw-
 " ing in the poison, and naming
 " to him in a caution the passion
 " he would raise—

—" O, beware of jealousy!—

" are inimitable strokes of art, in
 " that scene which has always
 " been justly esteemed one of the
 " best which was ever represented
 " on the theatre.

" To return to the character of
 " Othello; his strife of passions,
 " his starts, his returns of love,
 " and threatenings of Iago, who
 " put his mind on the rack; his
 " relapses afterwards to jealousy,
 " his rage against his wife, and his
 " asking pardon of Iago, whom he
 " thinks he had abused for his
 " fidelity to him; are touches
 " which no one can overlook that
 " has the sentiments of human
 " nature, or has considered the
 " heart of man in its frailties, its
 " penances, and all the variety of
 " its agitations. The torments
 " which the Moor suffers are so
 " exquisitely drawn, as to render
 " him as much an object of com-
 " passion, even in the barbarous
 " action of murdering Desdemona,
 " as the innocent person herself
 " who falls under his hand.

" But there is nothing in which
 " the poet has more shown his

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" judgment in this play, than in
 " the circumstance of the hand-
 " kerchief; which is employed as
 " a confirmation to the jealousy
 " of Othello already raised. What
 " I would here observe is, that
 " the very slightness of this cir-
 " cumstance is the beauty of it.
 " How finely has Shakspeare ex-
 " pressed the nature of jealousy
 " in these lines, which, on this
 " occasion, he puts into the mouth
 " of Iago—

" Trifles light as air,
 " Are to the jealous confirmations strong
 " As proofs of Holy Writ.

" It would be easy for a taste-
 " less critic to turn any of the
 " beauties I have here mentioned
 " into ridicule; but such an one
 " would only betray a mechanical
 " judgment, formed out of bor-
 " rowed rules and common-place
 " reading, and not arising from
 " any true discernment in human
 " nature and its passions.

" As the moral of this tragedy
 " is an admirable caution against
 " hasty suspicions, and the giving
 " way to the first transports of rage
 " and jealousy, which may plunge
 " a man in a few minutes into all
 " the horrors of guilt, distraction,
 " and ruin, I shall further en-
 " force it, by relating a scene of
 " misfortune of the like kind,
 " which really happened some
 " years ago in Spain; and is an
 " instance of the most tragical
 " hurricane of passion I have ever
 " met with in history. It may be
 " easily conceived, that a heart,
 " ever big with resentments of its
 " own dignity, and never allayed
 " by reflections which make us
 " honour ourselves for acting with
 " reason and equality, will take
 " fire precipitantly. It will, on a
 " sudden, flame too high to be ex-

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“tinguished. The short story I
 “am going to tell is a lively in-
 “stance of the truth of this ob-
 “servation, and a just warning to
 “those of jealous honour to look
 “about them, and begin to possess
 “their souls as they ought; for
 “no man of spirit knows how
 “terrible a creature he is, till he
 “comes to be provoked.

“Don Alonzo, a Spanish no-
 “bleman, had a beautiful and
 “virtuous wife, with whom he
 “had lived for some years in great
 “tranquillity. The gentleman,
 “however, was not free from the
 “faults usually imputed to his
 “nation; he was proud, suspi-
 “cious, and impetuous. He kept
 “a Moor in his house, whom, on
 “a complaint from his lady, he
 “had punished for a small offence
 “with the utmost severity. The
 “slave vowed revenge, and com-
 “municated his resolution to one
 “of the lady’s women with whom
 “he lived in a criminal way.
 “This creature also hated her
 “mistress, for she feared she was
 “observed by her; she therefore
 “undertook to make Don Alonzo
 “jealous, by insinuating that the
 “gardener was often admitted to
 “his lady in private, and pro-
 “mising to make him an eye-
 “witness of it. At a proper time,
 “agreed on between her and the
 “Morisco, she sent a message
 “to the gardener, that his lady,
 “having some hasty orders to give
 “him, would have him come that
 “moment to her in her chamber.
 “In the mean time she had placed
 “Alonzo privately in an outer
 “room, that he might observe
 “who passed that way. It was
 “not long before he saw the gar-
 “dener appear. Alonzo had not
 “patience, but, following him into
 “the apartment, struck him at

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“one blow with a dagger to the
 “heart; then dragging his lady
 “by the hair, without inquiring
 “further, he instantly killed her.

“Here he paused, looking on
 “the dead bodies with all the agi-
 “tations of a demon of revenge;
 “when the wench who had occa-
 “sioned these terrors, distracted
 “with remorse, threw herself at
 “his feet, and in a voice of in-
 “mentation, without sense of the
 “consequence, repeated all her
 “guilt. Alonzo was overwhelm-
 “ed with all the violent passions
 “at one instant, and uttered the
 “broken voices and motions of
 “each of them for a moment;
 “till at last he recollected himself
 “enough to end his agony of love,
 “anger, disdain, revenge, and re-
 “morse, by murdering the maid,
 “the Moor, and himself.”

Dr. Johnson says, “The beau-
 “ties of this play impress them-
 “selves so strongly upon the at-
 “tention of the reader, that they
 “can draw no aid from critical
 “illustration. The fiery openness
 “of Othello, magnanimous, art-
 “less, and credulous, boundless
 “in his confidence, ardent in his
 “affection, inflexible in his re-
 “solution, and obdurate in his
 “revenge; the cool malignity of
 “Iago, silent in his resentment,
 “subtle in his designs, and stu-
 “dious at once of his interest and
 “his vengeance; the soft sim-
 “plicity of Desdemona, confident
 “of merit, and conscious of inno-
 “cence, her artless perseverance
 “in her suit, and her slowness to
 “suspect that she can be suspect-
 “ed; are such proofs of Shak-
 “speare’s skill in human nature,
 “as, I suppose, it is vain to
 “seek in any modern writer. The
 “gradual progress which Iago
 “makes in the Moor’s conviction,

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“and the circumstances which he employs to inflame him, are so artfully natural, that, though it will perhaps not be said of him as he says of himself, that he is *a man not easily jealous*, yet we cannot but pity him, when at last we find him *perplexed in the extreme*

“There is always danger, lest wickedness, conjoined with abilities, should steal upon esteem, though it mis-es of approbation; but the character of Iago is so conducted, that he is from the first scene to the last hated and despised.

“Even the inferior characters of this play would be very conspicuous in any other piece, not only for their justness, but their strength. Cassio is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. Roderigo’s suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend; and the virtue of *Æmilia* is such as we often find worn loosely, but not cast off, easy to commit small crimes, but quickened and alarmed at atrocious villainies.

“The scenes from the beginning to the end are busy, varied by happy interchanges, and regularly promoting the progression of the story; and the narrative in the end, though it tells but what is known already, yet is necessary to produce the death of *Othello*.

“Had the scene opened in Cy-

prus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity.”

The story is borrowed from *Cinthio’s Novels*, Dec. 3. Nov. 7.

125. *OTHELLO, THE MOOR OF VENICE*. Trag. by Shakspeare, revised by John Philip Kemble, and now first published as it is acted at Covent Garden. Svo. 1804.

126. *OTHO AND RUTHA*. Dramatic Tale, by a Lady [Miss Edwards]. 12mo. 1781. It is impossible to commend this production.

127. *OTHRYADES*. A Monodrama. Printed in *The Poetical Register* for 1803. Svo. It is founded on the dispute which arose between Sparta and Argos, for the possession of Thyrea, which was to be decided by three hundred combatants on each side. Two Argives survived, and returned to Argos. Of the Spartans, all were slain, except Othryades. He passed the night in collecting the spoils, and erecting a trophy: then, unwilling to survive his friends, with his blood he wrote on his shield *ΝΙΚΗΣΑ* (*I have conquered*), and stabbed himself.

128. *OTTO OF WITTELSBACH*; or, *The Cholerick Count*. Trag. translated from the German of James Marcus Babo, by Benjamin Thompson. Svo. 1800. Never acted.

129. *OUR DANCING DAYS*. Bal. Performed at Drury Lane, Feb. 1801.

130. *OUR NATIVE LAND, AND GALLANT PROTECTORS*. Drama, by J. C. Cross. Svo. 1803.

131. *THE OUTCASTS*; or, *Poor Bess and Little Dick*. Opera, by

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Andrew Cherry. Acted at Dublin, Manchester, &c. 1796. Not printed.

132. *THE OUTLAWS*. Mus. D. by Andrew Franklin. Acted at Drury Lane, 1798, with considerable applause. Not printed.

133. *OUT OF PLACE*; or, *The Lake of Lausanne*. Mus. Farce, by F. Reynolds. Acted at Covent Garden, with great success, 1805. This is a very pleasant afterpiece, but was much indebted to the comic talents of Mr. Fawcett, and the musical powers of Messrs. Braham and Hill.

134. *THE OVERTHROW OF REBELS*. A play with this title was acted in 1602. Not printed.

135. *OVID'S TRAGEDY*, by Sir Aston Cokain. Svo. 1669. Langbaine observes, that the title of this play is a misnomer; Ovid having scarcely any thing to do with the main plot of the piece; which is, the jealousy of Bassanes, and the murder of his bride Clorina and his friend Pyrontus in consequence of it; not very much unlike that of Alonzo, Carlos, and Leonora, in *The Revenge*. The incident of Captain Hannibal's inviting the dead carcase of Helvidius to sup-

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per with him, is the same with the catastrophe of Don John in *The Libertine*, and was probably borrowed from the same original, viz. an Italian play, called *Il Atheisto Fulminato*. Some parts also of the plot and language derive their source from Ovid's Elegies.

136. *OWEN TUDOR*. Play, by Robert Wilson, assisted by Drayton, Hathwaye, and Mundy. Not printed.

137. *THE OXFORD ACT*. Ballad Opera. Svo. 1733. This was occasioned by the act then held at Oxford.

138. *THE OXFORD LADIES*; or, *The Nobleman*. Com. by Thomas Brereton. Left unfinished.

139. *THE OXONIAN IN TOWN*. Com. by George Colman. Acted at Covent Garden. Svo. 1770. The representation of this piece, after a few nights, was in danger of being interrupted by means of a set of Irish sharpers and gamblers, who applied some passages in the performance personally to themselves. The good sense of the majority, however, interfered, and frustrated the designs of a set of beings who are a disgrace to society.

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1. *THE PACKET BOAT*; or, *A Peep behind the Veil*. Mus. Ent. by Samuel Birch. Acted at Covent Garden, for the benefit of Mr. Munden, May 13, 1794, and

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received with much applause. Not printed.

2. *THE PAD*. Farce, in one act [by Robert Woodbridge]. Performed at Covent Garden with

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considerable applause. 8vo. 1793. An amusing satire on a ridiculous and indecent female fashion of the day, the wearing of a false protuberance about the waist, by which it was rendered difficult to distinguish the pure maid from the pregnant matron.

3. *THE PADLOCK*. Com. Op. by Isaac Bickerstaffe. Acted at Drury Lane. 8vo. 1768. This very pleasing entertainment was set to music by Mr. Dibdin, who performed the part of Mungo in it. Few pieces have been more applauded than this was during the first season of its representation, in which it was acted fifty-three nights. The plot is from Cervantes's novel called *The Jealous Husband*, being the sixth of his "Exemplary Novels."

4. *PÆTUS AND ARRIA*. Trag. Not acted. 8vo. 1809. To this play is prefixed a Letter to Mr. Thomas Sheridan, on the present state of the English stage.

5. *PAGEANTS, performed at the Inauguration of the Chief Magistrates of the City of London, &c. &c.* Of these performances, which are generally of a dramatic cast, the compilers of our theatrical catalogues have inserted scarcely half a dozen out of the great number that have appeared in print. The reader, who may have the curiosity to search after, and the perseverance to peruse, these obsolete specimens of city manners, will not entertain the highest opinion of the taste, though he cannot but be struck with the magnificence, with which these annual spectacles of prætorian exaltation were exhibited. They generally consist of personifications of industry, commerce, the city of London, the Thames, and beings of the like kind, in-

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termixed with heathen gods and goddesses; and seem to have afforded great delight to the rude and uncultivated understandings of those for whose entertainment they were intended. The first pageants that we meet with in London were exhibited when Henry the Third's Queen, Eleanor, rode through the city to her coronation, 1236; and for Edward the First's victory over the Scots, 1298. Another, when the Black Prince made his entry with his royal prisoner, 1357. A fourth, when his son, Richard the Second, passed along Cheapside, 1392, after the citizens had made their submission, and by the Queen's intercession recovered their charter. A fifth, when Henry the Fifth made his entry, 1415, after the battle of Agincourt. A sixth, when Princess Catharine came through London to be married to Prince Arthur, 1501. A seventh, when Henry VIII. received the Emperor Charles V. 1522. An eighth, when he and Ann Boleyn passed through the city to her coronation, 1532. A ninth, "*The Passage of our most Sovereign Lady, Queen Elizabeth,*" through the City of London to "Westminster, the Day before her Coronation." 4to. 1558. This contains an account of all the Pageants erected to adorn the procession, with the verses and orations. It was reprinted in the same year.

The last Pageant exhibited was in the year 1707; that designed for the 29th of October 1708, being suppressed on account of the death of George, Prince of Denmark, which happened on the preceding day. From that period pageants were discontinued; and, on the death of Elkanah Settle, the office of city poet (who had a

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regular salary) was likewise laid aside.

The last printed pageant, of 1708, has three plates.

The latest attempt at any thing like pageants was in 1701, when His present Majesty honoured the city with a visit; but there were no songs or speeches, only exhibitions of two or three companies.

By the exercise of great diligence, and favoured by the kindness of gentlemen possessed of these literary rarities (among whom we may particularize the venerable James Bindley, Esq. one of the Hon. Commissioners of Stamps), we have been enabled to lay before our readers, what we believe to be nearly a complete list. It seems probable, that in the years for which no pageants are quoted, none were presented [see p. 119, art. (27.)]; perhaps either from a wish of the new mayors to avoid the pomp, or an unwillingness in the companies to which they belonged to incur the expense, that must necessarily have attended the exhibitions of these masques or interludes; of which, however, it appears to have been customary for some of the livery companies of the city of London to put themselves to the charge, in honour of any one of their brethren being chosen into the office of Lord Mayor.

(1.) The Device of the *Pageant* borne before Sir Wolstone Dixie, Lord Mayor of London, Oct. 29, 1585. B]. Let. 4to. by Edward Alde, 1585. [By George Peele, M. A. Oxon.] A copy of this was sold among Dr. Farmer's books, as an *unique*, for 1l. 11s. 6d. It is, however, reprinted in Strype's edition of *Stoupe's Survey*, folio, 1720, book v. p. 136, 137; and

also in Mr. Nichols's *Progresses of Queen Elizabeth*, vol. ii. p. 221, &c. This pageant is curious and valuable; not only for the poetry, but because it describes the flourishing state of the metropolis in the days of Queen Elizabeth. The dramatis personæ, represented by the children of the pageant, are, London, Magnanimity, Loyalty, the Country, the Thames, the Soldier, the Sailor, Science, and first, second, third, and fourth Nymphs, who have all appropriate speeches assigned to them; so that the piece is absolutely theatrical; and, while it displays the opulence of the city, also shows the drama in a very advanced state. It opens with a speech from a character apparelled in a Moorish habit, and mounted upon the back of a luzarn. [Luzern, i. e. the lynx.] This speech is a sort of prologue to the piece, and we shall give it as a specimen:

MOON, addressing the Chief Magistrate:

- "From where the sun doth settle in his wain,
 "And yokes his horses to his fiery car,
 "And in his course gives life to Ceres' corn;
 "Even from the torrid zone, behold I come,
 "A stranger, strangely mounted, as you see,
 "Seated upon a lusty luzarn's back,
 "To offer to your honour (good my Lord!)
 "This emblem thus in show significant.
 [Pointing to the Pageant, which exhibited a beautiful girl gorgeously apparelled, who personified London.
 The Moor continues:
 "Lo! lovely London, rich and fortunate,
 "Fam'd through the world for peace and happiness,
 "Beautified thro'ly as her state requires,
 "Is here advanc'd, and set in highest seat.
 "First over her a princely trophy stands,
 "Of beaten gold; a rich and royal arms,
 "Whereto this London evermore bequeaths
 "Service of honour and of loyalty.

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" Her props are well-advised Magistrates,
 " That carefully attend her person still.
 " The honest franklin and the husband-
 man
 " Lay down their sacks of corn at Lon-
 don's feet,
 " And bring such presents as the country
 yields.
 " The pleasant Thames, a sweet and
 dainty nymph,
 " For London's good, conveys, with gentle
 stream,
 " And safe and easy passage, what she
 can,
 " And keeps her leaping fishes in her lap.
 " The soldier and the sailor frankly
 both
 " For London's aid are all in readiness
 " To venture out to fight by land and sea.
 " And this thrice reverend honourable
 dame,
 " Science, the sap of every common-
 wealth,
 " Surnam'd *mechanical or liberal*,
 " Is vow'd to honour London with her
 skill."

(2.) *Polyhymnia*; describing the honourable Triumph at Tynt, before Her Majestie, on the 17 of November last past, being the first Day, &c. 4to. 1590. By George Feele.

(3.) *Descensus Astrææ*. The Device of a Pageant borne before M. William Web, Lord Maior of the Citie of London, on the Day he tooke his Oath, beeing the 29 of October 1591. Whereunto is annexed, a Speech delivered by one clad like a Sea Nymph, who presented a Puerse on the Water, bravely rigd and man'd, to the Lord Maior, at the Time he tooke Barge to go to Westminster. Done by G. Peele, Maister of Arts in Oxford. Printed for William Wright. 4to. N.D. [1591.] In Mr. Bindley's Collection. Extremely rare.

(4.) *The whole Magnificent Entertainment*, given to K. James and Q. Anne his Wife, and Henry Frederick the Prince, upon the Day of His Majesty's tryumphal

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Passage (from the Tower), through his Honourable Citie (and Chamber) of London, being the 15th of March 1603, as well by the English as by the Strangers, with the Speeches and Songs delivered in the severall Pageants; and those Speeches that before were published in Latin, now newly set forth in English. By Thomas Dekker. 4to. 1604.

(5.) *The Triumphs of reunited Britannia*. Performed at the Costs and Charges of the Rt. Worshipfull Company of the Merchant Taylors, in Honour of Sir Leonard Hethday, Knt. to solemnise his Entrance as Lorde Mayor of the City of London, on Tuesday the 29 of October 1605. Devised and written by A. Munday, Cittizen and Draper of London. 4to. 1605.

(6.) *London's Love to the Royal Prince Henrie*, meeting him on the River of Thames, at his Returne from Richmonde, with a worthie Fleete of her Cittizens, on Thursday the last of May, 1610. With a Breife Reporte of the Water Fight and Fireworkes. 4to. 1610. At this very splendid Show and Triumph, the Lord Mayor (Sir Thomas Cambell, Knt.), Aldermen, and all the City Companies, in their barges, with their streamers and ensigns, assisted.

(7.) *Chryso-thriambos: the Triumphes of Golde*. At the Inauguration of Sir James Pemberton, Knight, in the Dignity of Lord Maior of London, on Tuesday the 29 of October 1611. Performed in the barty Loue, and at the Charges of the Right Worshipfull, worthy, and ancient Company of Goldsmithes. Devised and written by A. M. [Anthony Munday], Cittizen and Draper of London. 4to. 1611.

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(8.) *Troia Nova Triumphans*: at the receiving Sir John Swinerton, Knt. into the City of London. [By Thomas Dekker.] 4to. 1612.

(9.) *The Triumphs of Truth*. A Solemnity unparaileled for Cost, Art, and Magnificence, at the Confirmation and Establishment of that worthy and true nobly-minded Gentleman, Sir Thomas Middleton, Knight, in the honourable Office of His Majestie's Lieutenent the Lord Maior of the thrice famous City of London. Taking Beginning at his Lordship's going, and proceeding after his Returne from receiving the Oath of Maioralty at Westminster, on the Morrow next after Simon and Jude's Day, October 29, 1613. All the Showes, Pageants, Chariots, Morning, Noone, and Night-Triumphes, directed, written, and redeemed into Forme, from the Ignorance of some former Times, and their common Writer. By Thomas Middleton. [Shewing also his Lordship's Entertainment upon Michaelmas Day last, being the Day of his Election, at that most famous and admired Worke of the Running Streame, from Amwell Head into the Cesterne at Islington; being the sole Cost, Industry, and Invention, of the worthy Mr. Hugh Middleton, of London, Goldsmith.] 4to. [1613.] There appear to have been two editions of this book in the same year; in the title-page of the first of which the lines between brackets are omitted.

(10.) *Triumphs of Old Drapery*; or, *The Rich Clothing of England*. At the Charge of the Right Worshipfull the Company of Drapers, at the Installation of Thomas Hayes. By A. Munday. 4to. 1614.

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(11.) *Metropolis Coronata, the Triumphes of Ancient Drapery*; or, *Rich Cloathing of England*: in a second Yeeres Performance. In Honour of the Advancement of Sir John Jolles, Knight, to the high Office of Lord Maior of London, and taking his Oath for the same Authoritie, on Monday, being the 30 Day of October 1615. Performed in heartie Affection to him, and at the bountifull Charges of his worthie Brethren the truly honourable Society of Drapers; the first that received such Dignitie in this Cittie. Devised and written by A. M. [Anthony Munday], Citizen and Draper of London. 4to. 1615.

(12.) *Chrysanaleia, the Golden Fishing*; or, *Honour of Fishmongers*: applauding the Advancement of Mr. John Leman, Alderman, to the Dignity of Lord Maior of London. Taking his Oath in the same Authority at Westminster on Tuesday, being the 29. Day of October 1616. Performed in hearty Love to him, and at the Charges of his worthy Brethren, the ancient and Right-worshipfull Company of Fishmongers. Devised and written by A. M. [Anthony Munday], Citizen and Draper of London. 4to. 1616.

(13.) *Civitalis Amor*; *the City's Love*. An Entertainment by Water at Chelsea and Whitehall, at the joyful receiving of that illustrious Hope of Great Britain, the high and mighty Charles, to be created Prince of Wales, Duke of Cornwall, &c. &c. 1616.

(14.) *The Triumphs of Love and Antiquity*. An honourable Solemnity, performed through the Citie at the Confirmation and Establishment of the Rt. Hon. Sir William Cockayn, Knt. in the Office of His Majestie's Lieute-

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nant the Lord Mayor of the Citie of London [Oct. 29], 1619, &c. By Thomas Middleton, Gent. 4to. 1619. [This Triumph, or Pageant, was at the expense of the Worshipful Company of Skinners.]

(15.) *Τῆς Εἰρήνης Τροφῆα* [*Tes Erenes Trophæa*]; or, *The Triumphs of Peace*, that celebrated the Solemnity of the Right Honourable Sir Francis Jones, Knight, at his Inauguration into the Maioraltie of London, on Monday, being the 30. of October 1620. At the particular Cost and Charge of the right worshipfull and ancient Society of the Haberdashers. With Explication of the severall Shewes and Denices, by J[ohn] S[quire]. 4to. 1620. [This is the first pageant in Oldys's List.]

(16.) *The Sun in Aries*. By Thomas Middleton. 4to. 1621. A noble Solemnity performed throughout the City, at the sole Cost and Charges of the honourable and ancient Fraternity of Drapers, at the Confirmation and Establishment of their most worthy Brother, the Right Honourable Edward Barkham, in the high Office of His Majesty's Lieutenant, the Lord Mayor of the famous City of London, Oct. 29, 1621.

(17.) *The Monument of Honour*, at the Confirmation of the right worthy Brother John Goare, in his high Office of His Majesty's Lieutenant over his royal Chamber, at the Charge and Expense of the right worthy and worshipfull Fraternity of eminent Merchant Taylors. Intended and written by John Webster, Taylor. 4to. 1621.

(18.) *The Triumph of Health and Prosperity*, at the Inauguration of the most worthy Brother, the Right Hon. Cuthbert Hasket,

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Draper. Composed by Thomas Middleton, Draper. 4to. 1626.

(19.) *London's Jus Honorarium*, expressed in sundry Triumphs, Pageants, and Shews, at the Initiation or Entrance of the Right Hon. Geo. Whitmore. At the Charge and Expense of the Right Worshipful the Society of Haberdashers. By Thomas Heywood. 4to. 1631.

(20.) *Londini Artium et Scientiarum Scaturigo*; or, *London's Fountain of Arts and Sciences*: expressed in sundrie Triumphs, Pageants, and Shews, at the Initiation of the R. H. Nich. Raynton, in the Maiorty of the famous and far-renowned City London. All the Charges and Expense of the laborious Projects, both by Sea and Land, being the sole Undertaking and Charge of the Right Worshipfull Company of Haberdashers. Written by Tho. Heywood. 4to. 1632. [At the end of this is a panegyric on Maister Gerard Christmas, for bringing the pageants and figures to such great perfection both in symmetry and substance, being before but unshapen monsters, made only of slight wicker and paper. This man designed Aldersgate, and carved the equestrian statue of James I. there, and the old piece of Northumberland House. His sons, John and Mathias, carved the great ship built at Woolwich 1637.]

(21.) *London Imp.*; or, *London Mercator*: explained in sundry Triumphs, Pageants, and Shows, at the Inauguration of the Right Hon. Ralph Freeman, at the Charge of the Right Worshipful Company of Clothiers. By T. Heywood. 4to. 1633.

(22.) *Triumphs of Fame and*

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Honour: at the Inauguration of Robert Parkhurst, Clothworker. Compiled by John Taylor, the Water Poet. 4to. 1634.

(23.) *Londini Speculum*; or, *London's Mirror*: exprest in sundry Triumphs, Pageants, and Showes, at the Initiation of the Right Hon. Richard Fenn, into the Maiorlty of the famous and farre renowned City London. All the Charge and Expense of these laborious Projects, both by Water and Land, being the sole Undertaking of the Right Worshipful Company of the Habberdashers. Written by Thos. Heywood. 4to. 1637.

(24.) *Porta Pietatis*; or, *The Port or Harbour of Piety*: expressed in sundry Triumphs, Pageants, and Showes, at the Initiations of the Right Hon. Sir Maurice Abbot, Knight, into the Mayoralty of the famous and far renowned City London. All the Charge and Expense of the laborious Projects, both by Water and Land, being the sole Undertaking of the Right Worshipful Company of Drapers. By Thos. Heywood. 4to. 1638.

(25.) *Londini Status Pacatus*; or, *London's Peaceable Estate*: exprest in sundry Triumphs, Pageants, and Shewes, at the Initiation of the Right Honourable Henry Garaway into the Majoralty of the famous and farre renowned City London. All the Charge and Expence of the laborious Projects, both by Water and Land, being the sole Undertakings of the Right Worshipfull Society of Drapers. Written by Thomas Heywood. 4to. 1639.

(26.) *Ovatio Caroli*: *The Triumph of King Charles*; or, *The triumphant Manner and Order of receiving His Majesty into his*

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City of London, Thursday, 25th November, A.D. 1641, upon his Return safe and happy from Scotland, &c. &c. 4to. 1641.

(27.) *Charity Triumphant*; or, *The Virgin Show*; exhibited on the 29th of October 1655, being the Lord Mayor's Day. [By Edm. Gayton.] 4to. 1655.—This pageant was made on occasion of Alderman Dethicke's coming to the civic chair; and, from the dedication, we gather, that, for some years before this, the customary pageants had been discontinued. He says, "I cannot here set forth the reason of the late extinguishing these civic lights, and suppressing the genius of our metropolis, which for these planetary pageants, and pretorian pomps, was as famous and renowned in foreign nations, as for their faith, wealth, and valour. The ingenie, artifices, mysteries, shewes, festivals, ceremonies, and habits of a state, being amongst the decora, and unseparable ornaments of it. Take away the fasces, and the consuls are no more feared, but scorn'd; let fall the noble sword of the city in any place, and you are sure the mayor has there no privilege; no livery, no distinguishing of societies and fraternities; no caps (in daies of old), no prentices; no truncks, no citizens; no robes, no judges; no maces, no magistrate: and so for anniversary shewes, and harmlesse and merry recreations, without a moderate permission of them, very little content to the multitude. Right Honourable, I therefore, being the son of a citizen, congratulate this return of the city gallantry and manifestation of her several splendours in your majority to

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" your honoured self; it being
 " most proper that the lost beauty
 " and magnificence of the place,
 " should be restored by one (if I
 " mistake it not), a brother of the
 " prime company, and therefore
 " most fit to lead," &c. &c.

(28.) *London's Triumph*. Robert Titchburn, Mayor. At the Expense of the Skinners' Company. By J. B. 4to. 1656.

(29.) *London's Triumph*. By J. Tatham. 4to. 1657. Celebrated the 29th of October 1657, in honour of the truly deserving Rich. Chiverton, Lord Mayor of London, at the Costs and Charges of the Right Worshipful Company of Skinners.

(30.) *London's Tryumph, presented by Industry and Honour*: with other delightful scenes appertaining to them: celebrated in honour of the Right Honourable Sir John Ireton, Knight, Lord Mayor of the said City, on the 29th Day of October 1658, and done at the Cost and Charges of the Worshipfull Company of Clothworkers. By J[ohn] T[atham]. 4to. 1658.

(31.) *London's Triumph*, celebrated October 29, 1659, in honour of the much-honoured Thomas Allen, Lord Mayor of the said City, presented and personated by an European, an Egyptian, and a Persian, and done at the Costs and Charges of the ever-to-be honoured Company of Grocers. By J. Tatham. 4to. 1659.

(32.) *London's Glory*: represented by Time, Truth, and Fame; at the magnificent Triumphs and Entertainment of His Most Sacred Majesty Charles the II. the Dukes of York and Gloucester, the Two Houses of Parliament, Privy Council, Judges, &c. at Guildhall,

on Thursday, being the 5th Day of July 1660, and in the 12th Year of His Majestie's most happy Reign. Together with the Order and Management of the whole Day's Business. By J. Tatham. 4to. 1660.

(33.) *London's Tryumphs*. Presented in several delightfull Scènes, both on the Water and Land, and celebrated in honour to the deservedly honoured Sir John Frederick, Knight and Baronet, Lord Mayor of the City of London. At the Costs and Charges of the Worshipfull Company of Grocers. By John Tatham. 4to. 1661.

(34.) *The Entertainment of His Most Excellent Majesty Charles II. in his Passage through the City of London to his Coronation*: containing an exact Account of the whole Solemnity; the triumphal Arches, and Cavalcade, delineated in Sculpture, the Speeches and Impresses illustrated from Antiquity. To these are added, a brief Narrative of His Majesty's solemn Coronation: with his magnificent Proceeding and Royal Feast in Westminster Hall. By John Ogilby. Fol. 1661. This was afterwards enlarged by the King's command, and republished with the title of *The King's Coronation*, &c. &c. Fol. 1685.

(35.) *Aqua Triumphalis*: being a true Relation of the Honourable the City of London entertaining their Sacred Majesties upon the River of Thames, and welcoming them from Hampton Court to Whitehall; expressed and set forth in severall Shews and Pageants, the 23d Day of August 1662. Engraved by John Tatham, Gent. Folio. 1662.

(36.) *London's Triumph*: presented in severall delightfull Scenes,

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both upon the Water and Land; and celebrated in Honour of the truly loyal and known Deserver of Honour, Sir John Robinson, Knt. and Bt. Lord Mayor of the City of London. At the Costs and Charges of the Worshipfull Company of Clothworkers. 4to. 1662. [This, we believe, was by John Tatham.]

(37.) *Londinum Triumphans*; or, *London's Triumph*. By John Tatham. 4to. 1663. Celebrated in Honour of the truly-deserving Sir Anthony Bateman, Knight, Lord Mayor of London, and done at the Costs and Charges of the Worshipful Company of Skinners, on the 29th of October 1663.

(38.) *London's Triumphs*: celebrated the 29th of October 1664; in Honour of the truly Deserver of Honour, Sir John Lawrence, Knight, Lord Maior of the Honourable City of London; and performed at the Costs and Charges of the Worshipful Company of Haberdashers. Written by John Tatham, Gent. 4to. 1664.

(39.) *London's Resurrection to Joy and Triumph*: expressed in sundry Shews, Shapes, Scenes, Speeches, and Songs in Parts, celebrious to the much-meriting Magistrate Sir George Waterman, Knight, Lord Mayor of the City of London. At the peculiar and proper Expenses of the Worshipful Company of Skinners. The King, Queen, and Duke of York, and most of the Nobility being present. Written by Thomas Jordan. 4to. 1671.

(40.) *London Triumphant*; or, *The City in Jollity and Splendour*: expressed in various Pageants, Shapes, Scenes, Speeches, and Songs: invented and performed for Congratulation and Delight of the well-deserving Sir Robert Hansson, Knight, Lord Mayor of the

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City of London. At the Costs and Charges of the Worshipful Company of Grocers: His Majesty gracing the Triumphs with his Royal Presence. Written by Thomas Jordan. 4to. 1672.

(41.) *London in its Splendour*: consisting of triumphant Pageants, whereon are represented many Persons richly arrayed, properly habited, and significant to the Design. With several Speeches, and a Song, suitable to the Solemnity. All prepared for the Honour of the prudent Magistrate Sir William Hooker, Knight, Lord Mayor of the City of London: at the peculiar Expenses of the Worshipful Company of Grocers. As also a Description of His Majesties Royal Entertainment at Guildhall, by the City, in a plentiful Feast, and a glorious Banquet. Written by Thomas Jordan. 4to. 1673.

(42.) *The Goldsmith's Jubilee*; or, *London's Triumphs*: containing a Description of the several Pageants: on which are represented emblematical Figures, artful Pieces of Architecture, and rural Dancing: with the Pieces spoken on each Pageant. Performed October 29, 1674, for the Entertainment of the Right Hon. and truly noble Pattern of Prudence and Loyalty, Sir Robert Vyner, Knt. and Bart. Lord Mayor of the City of London. At the proper Costs and Charges of the Worshipful Company of Goldsmiths. The King's Most Sacred Majesty and his Royal Consort, their Royal Highnesses the Duke and Duchess of York, Prince Rupert, the Duke of Monmouth, several Foreign Embassadors, chief Nobility, and Secretaries of State, honouring the City with their Presence. By Thomas Jordan. 4to. 1674.

(43.) *The Triumphs of London*.

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Performed on Friday, October 29, 1675, for the Entertainment of the Right Honourable and truly noble Pattern of Prudence and Loyalty, Sir Joseph Sheldon, Knt. Lord Mayor of the City of London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. Together with the several Songs sung at this Solemnity. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. Designed and composed by T. Jordan. 4to. 1675.

(44.) *London's Triumphs*: expressed in sundry Representations, Pageants, and Shows. Performed on Monday, October 30, 1676, at the Inauguration and Instalment of the Right Hon. Sir Thos. Davies, Lord Mayor of the City of London. By Thomas Jordan. 4to. 1676.

(45.) *London's Triumphs*: illustrated with many magnificent Structures and Pageants; on which are orderly advanced several stately Representations of poetical Deities, sitting and standing in great Splendor, on several Scenes, in proper Shapes. With pertinent Speeches, jocular Songs (sung by the City Musick), and pastoral Dancing. Performed October 29, 1677, for the Celebration, Solemnity, and Inauguration of the Right Hon. Sir Francis Chaplin, Knight, Lord Mayor of the City of London. All the Charges and Expenses of the industrious Designs, being the sole Undertaking of the ancient and Right Worshipful Society of Clothworkers. By Thomas Jordan. 4to. 1677.

(46.) *The Triumph of London*: for the Entertainment of Sir James Edwards, Mayor: by the Grocers' Company. By T[homas] J[ordan]. 4to. 1678.

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(47.) *London in Luster*: projecting many bright Beams of Triumph: disposed into several Representations of Scenes and Pageants. Performed with great Splendor on Wednesday, October 29, 1679, at the Initiation and Instalment of the Right Honourable Sir Robert Clayton, Knight, Lord Mayor of the City of London. Dignified with divers delightful Varieties of Presentors, with Speeches, Songs, and Actions, properly and punctually described. All set forth at the proper Cost and Charges of the Worshipful Company of Drapers. Devised and composed by Thomas Jordan, Gent. 4to. 1679.

(48.) *London's Glory*; or, *The Lord Mayor's Show*: containing an illustrious Description of the several Triumphant Pageants, on which are represented emblematical Figures, artful Pieces of Architecture, and rural Dancing, with the Speeches spoken in each Pageant: also three new Songs; the first in Praise of the Merchant Taylors; the second, the Protestants' Exhortation; and the third, the plotting Papists' Litany; with their proper Tunes, either to be sung or played. Performed on Friday, October 29, 1680, for the Entertainment of the Right Hon. Sir Patience Warde, Knight, Lord Mayor of the City of London. At the proper Cost and Charges of the Right Worshipful Company of Merchant Taylors. Invented and composed by Thos. Jordan, Gent. 4to. 1680.

(49.) *London's Joy*; or, *The Lord Mayor's Show*: triumphantly exhibited in various Representations, Scenes, and splendid Ornaments, with divers pertinent Figures and Movements. Performed on Saturday, October 29,

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1681, at the Inauguration of the Right Honourable Sir John Moore, Knight, Lord Mayor of the City of London. With the several Speeches and Songs which were spoken on the Pageants in Cheap-side, and sung in Guildhall during Dinner. All the Charges and Expenses of the industrious Designs being the sole Undertaking of the Worshipful Company of Grocers. Devised and composed by Thomas Jordan, Gent. 4to. 1681.

(50.) *The Lord Mayor's Show*: being a Description of the Solemnity at the Inauguration of the truly loyal and Right Honourable Sir William Pritchard, Knt. Lord Mayor of the City of London, &c. &c. Performed, September 30, 1682, with several new loyal Songs and Catches. [By Thomas Jordan.] 4to. 1682.

(51.) *The Triumphs of London*. Performed on Monday, October 29, 1683, for the Entertainment of the Right Honourable and truly noble Pattern of Prudence and Loyalty, Sir Henry Tulse, Knight, Lord Mayor of the City of London. Containing a Description of the whole Solemnity. With two new Songs, set to Music. 4to. 1683.—[There is no name to this piece; but from the verbal similarity it bears to the title of that of 1675, we conclude it to have been the work of Thomas Jordan.—There is, however, no exertion of ingenuity in it, neither pageants, speeches, nor scenes, as in the others; the whole consisting of the customary directions for the procession to and from Westminster, and two songs, to be sung, respectively, by an Irishman and a west countryman. It differs from the others also in omitting to say who paid the costs and charges: perhaps the poet, being poorly

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paid [it will be observed, that the Lord Mayor was a pattern of *prudence*], apportioned his labour to the hire, and forbore to subscribe his name to that which could add so little to his reputation.]

(52.) *London's Royal Triumph for the City's Loyal Magistrate*. In an exact Description of several Scenes and Pageants, adorned with many magnificent Representations. Performed on Wednesday, October 29, 1684, at the Instalment and Inauguration of the Right Hon. Sir James Smith, Knight, Lord Mayor of London. By Thos. Jordan. 4to. 1684.

(53.) *London's Annual Triumph*. Performed on Thursday, October 29, 1685, for the Entertainment of the Right Honourable Sir Robert Jeffreys, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Worshipful Company of Ironmongers. Composed by Matt. Taubman. 4to. 1685.

(54.) *London's Yearly Jubilee*. Performed on Friday, October 29, 1686, for the Entertainment of the Right Honourable Sir John Peake, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Right Worshipful the Company of Mercers. Composed by M. Taubman. 4to. 1686.

(55.) *London's Triumph; or, The Goldsmiths' Jubilee*; Oct 29, 1687: for the Confirmation and Entertainment of Sir John Shorter, &c. By M. Taubman. 4to. 1687.

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(56.) *London's Anniversary Festival*. Performed on Monday, Oct. 29, 1688, for the Entertainment of the Rt. Hon. Sir John Chapman, Knt. Lord Mayor of the City of London; being their great Year of Jubilee: with a Panegyric upon the Restoring of the Charter; and a Sonnet provided for the Entertainment of the King. By M. Taubman. 4to. 1688.

(57.) *London's Great Jubilee*, restored and performed on Tuesday, October the 29th, 1689, for the Entertainment of the Right Honourable Sir Thomas Pilkington, Kt. Lord Mayor of the City of London. Containing a Description of the several Pageants and Speeches, together with a Song, for the Entertainment of Their Majesties, who, with their Royal Highnesses the Prince and Princess of Denmark, the whole Court, and *both Houses of Parliament*, honour his Lordship this Year with their Presence. All set forth at the proper Costs and Charges of the Right Worshipful Company of Skinners. By M[atthew] T[aubman]. 4to. 1689.

(58.) *The Triumphs of London*, performed on Thursday, Oct. 29, 1691, for the Entertainment of the Right Honourable Sir Thomas Stamp, Knt. Lord Mayor of the City of London; containing a true Description of the several Pageants, with the Speeches spoken in each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. By E[lkanah] S[ettle]; London; 4to. 1691.

(59.) *The Triumphs of London*. Performed on Saturday, Octob. 29, 1692, for the Entertainment of the Right Honourable Sir John Fleet, Kt. Lord Mayor of the City of London. Containing a

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true Description of the several Pageants; with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Grocers. Together with an exact Relation of the most splendid Entertainments, prepared for the Reception of Their Most Sacred Majesties. By E[lkanah] S[ettle]. 4to. 1692.

(60.) *The Triumphs of London*. Performed on Octob. 30th, 1693, for the Entertainment of the Right Honourable Sir William Ashurst, Knight, Lord Mayor of the City of London. Containing a true Description of the several Pageants; with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Merchant-Taylors. Together with the Festival Songs for his Lordship and the Companies Diversion. By E[lkanah] S[ettle]. 4to. 1693.

(61.) *The Triumphs of London*. By Elk. Settle. 4to. 1694. Performed Oct. 29, 1694, Sir Thomas Lane, Knt. Lord Mayor, &c. at the Charge of the Company of Cloth-Workers.

(62.) *The Triumphs of London*. Performed on Tuesday, Octob. 29, 1695, for the Entertainment of the Right Honourable Sir John Houblon, Kt. Lord Mayor of the City of London. Containing a true Description of the several Pageants; with the Speeches spoken on each Pageant. All prepared at the proper Costs and Charges of the Worshipful Company of Grocers. To which is added, A new Song upon His Majesty's Return. By E[lkanah] S[ettle]. 4to. 1695.

(63.) *Triumphs, &c.* for Sir Humphry Edwin, in 1698. By Elkanah Settle. Fol. 1698.

(64.) *Triumphs of London*, for

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the Inauguration of Sir Richard Levett, Lord Mayor of the City of London, Oct. 30, 1699. By Elkanah Settle. Fol. 1699.

(65.) *The Triumphs of London*, for the Inauguration of Sir T. Abney, Knt. at the Cost of the Fishmongers, Oct. 29, 1700. Published by Authority. Folio, 1700. Written by Elkanah Settle.

(66.) *The Triumphs of London*, for Sir William Gore, 1701. By E. Settle. Folio, 1701.

(67.) *The Triumphs of London*, for the Inauguration of the Rt. Hon. Sir Charles Duncombe, Knt. at the Cost of the Grocers, with Sculptures, containing the Description (also the Sculptures) of the Pageants, and the whole Solemnity of the Day. Performed on Friday the 29th of October, Anno 1708. All set forth at the proper Cost and Charge of the Hon. Company of Goldsmiths. Published by Authority. [By E. Settle.] Fol. 1708. [Prince George of Denmark's death, on the 28th October, as we have before observed, stopped this pageant from being exhibited.]

6. *THE PAINTER'S BREAKFAST*. Dram. Sat. by Mr. Brenan. 12mo. 1756. This piece was printed at Dublin, but it does not appear to have been acted. It was intended to ridicule Matthew Pilkington (author of the Dictionary of Painters), and the first Lord Ely.

7. *PALÆMON AND ARCYTE*. C. in two parts, by Richard Edwards. Acted before the Queen in Christ Church Hall, Oxford, on the 2d and 3d Sept. 1566. These are very old pieces, and were probably never printed; though Chetwood has said they were published, together with the author's songs, &c. in 1585. The story of them is professedly taken from Chaucer's celebrated

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poem of *The Knight's Tale*. Queen Elizabeth's observations on the persons of the last-mentioned piece deserve notice; as they are at once a curious picture of the romantic pedantry of the times, and of the characteristical turn and predominant propensities of Her Majesty's mind. When the play was over, she summoned the poet into her presence, whom she loaded with thanks and compliments; and at the same time, turning to her levee, remarked, that Palæmon was so justly drawn as a lover, that he certainly must have been in love indeed: that Arcyte was a *right martial knight, having a swart and manly countenance*, yet with the aspect of a Venus clad in armour: that the lovely Emilia was a virgin of uncorrupted purity and unblemished simplicity; and that, although she sung so sweetly, and gathered flowers alone in the garden, she preserved her chastity undeflowered. The part of Emilia, the only female part in the play, was acted by a boy of fourteen years of age (supposed to be young Carew), a son of the Dean of Christchurch, habited like a young princess; whose performance so captivated Her Majesty, that she made him a handsome present.

8. *PALLADIUS AND IRENE*. Dr. in three acts. Svo. 1773. Poetical and moral, but unnatural and improbable. It does not seem to have been intended for the stage.

9. *PALLANTUS AND EUDORA*. Trag. by H. Killigrew. Fol. 1653. See *THE CONSPIRACY*.

10. *PAMELA*. A Comedy. As it was performed gratis at the late Theatre in Goodman's Fields. Svo. 1742. Mr. Dance, who, under the name of Love, afterwards performed at Drury Lane Theatre, was the author of this play, which

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is taken from Mr. Samuel Richardson's popular novel, then recently published; but it does little credit to Mr. D.'s memory. It may be observed, however, that Jack Smatter, a foppish character in it, was performed by—a *Gentleman*. That gentleman was Mr. Garrick, who, during the infancy of his genius and his art, is said to have written the character that he represented.

11. PAMELA; or, *Virtue Triumphant*. Com. Anonym. Svo. 1742. This play is on the same plan with the foregoing one, but much worse executed, and was never acted.

12. PAMELA. Com. by Carlo Goldoni. Svo. 1756. This piece is founded entirely on the celebrated novel already mentioned. The original is in Italian, and a translation in English is printed with it page for page. The language of the former, however, is mere dialogue, entirely undramatical, and little more than a recapitulation of scenes infinitely better related in the novel itself; and as for the translation, it is still more flat and insipid than the original. They are printed with *The Father of a Family*, before mentioned.

13. PAN AND SYRINX. Opera, of one act, by Lewis Theobald. Svo. 1717. Set to music by Mr. Galliard, and performed in Lincoln's Inn Fields. For the story consult Ovid's *Metamorphoses*, book i. fab. 12. It was acted with tolerable success.

14. PAN'S ANNIVERSARY; or, *The Shepherd's Holyday*. A Masque, by Ben Jonson. Fol. 1640; Svo. 1756. Presented at court before King James, 1625. The author was assisted in the decorations of this, as well as of some other of his masques, by that ingenious and

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justly celebrated architect Inigo Jones.

15. PANDORA; or, *The Converts*. Com. by Sir William Killigrew. Svo. 1664; fol. 1666. Scene in Syracuse. The second title only appears as the running-title to the folio edition. From a copy of verses by Waller to Killigrew we learn, that this play was originally a tragedy; but, being not approved on the stage in that form, was altered into a comedy!

16. PANDORA. Com. translated from Voltaire, and printed in Dr. Franklin's edition of that author.

17. PANDORA. A Musical Entertainment, by Charles Dibdin. Acted at the Circus. Not printed.

18. THE PANNEL. A Farce, by John Philip Kemble. Acted at Drury Lane. Svo. 1788. This piece is taken from Bickerstaff's *'Tis well it's no worse*, and met with success. It is a very lively and pleasant entertainment.

19. PANTHEA. Trag. [by James Hurdis, D.D.] This play, which is mentioned by Dr. Hurdis's sister, in her account of the author, was written while he was at school, and was founded on the story in Xenophon's *Cyropædia*. It was never printed in a dramatic form, but was afterwards transformed into a poem, and published.

20. PANTHEA; or, *The Captive Bride*. Trag. [by the Rev. Thomas Maurice]. Svo. 1789. Never acted. The language of this piece is correct; but it is deficient in character, plot, probability, and interest. As a critic of the day said, "One incident, indeed, follows another; but "we know not how they happen, "or to what they lead. We meet "with situations which, though "unexpected, do not interest us:

"we read scenes of love, which
 "excite no passion; and of mur-
 "der, which produce no dis-
 "tress."

21. PANTHEA; or, *The Susian Captive*. Trag. by Nicholas Ashe. 12mo. 1803. Dublin. Never performed.

22. PANTHEA, QUEEN OF SUSIA. Trag. Anon. Svo. 1809. A very paltry production indeed!

23. THE PANTHEONITES. Dramatical Entertainment, by Francis Gentleman. Acted at the Haymarket. Svo. 1773. It was received with applause.

24. PAPAL TYRANNY IN THE REIGN OF KING JOHN. Trag. by C. Cibber. Acted at Covent Garden. Svo. 1745. This play is not an alteration from Shakspeare, though founded on the same portion of the English history as his *King John*; nor is it by any means to be placed in comparison with his; although, had that author never had existence, this might very well have passed as a decent one among the course of modern tragedies. The author, after having for several years quitted the stage, once more launched forth into public character in the part of Pandulph, the Pope's nuncio, in this piece, which he had probably written with a view to his own manner of acting; and, notwithstanding his great age, being then about seventy-three, and the loss of several of his teeth, whereby his articulation must necessarily have been greatly injured, yet a grace and dignity appeared in his attitudes, action, and general deportment, which could not fail of inspiring a reverential awe for this valuable and valued veteran of the stage, who, worn out in the service of the public, seemed on this occasion to endeavour at con-

vincing the town how warmly, to the very last moment of life, his zeal excited him to contribute as much as his exhausted powers would permit, towards their entertainment, both in the light of a writer and a performer. And, indeed, an equal inclination seemed apparent in the audience to reward this zeal by the highest encouragement both to the author and his piece, which was performed a dozen nights.

25. THE PARADISE OF FOOLS. By T. Horde, jun. Of this piece we know nothing but the name.

26. THE PARADOX. A play with this title was acted by Henslowe's Company, July 1, 1596. Not printed.

27. THE PARADOX. Com. Piece. Acted at Covent Garden, 1799. Not printed.

28. THE PARAGRAPH. Mus. Ent. by Prince Hoare. Acted at Covent Garden. Svo. 1804. This afterpiece contained whim and humour enough, aided by good acting and singing, to render it a pleasing entertainment, and was frequently performed. The subject is this: Frank Toppit, neglecting his business for the enjoyment of fashionable society, is involved in embarrassments; which determine him to go to the country to his uncle, who had retired from trade to live at his ease. Frank's sister, who lived with her uncle in the country, in order to cure him of hippishness, and a fondness for all kinds of medicines, gets a *paragraph* inserted in the newspaper which was sent to them in the country, stating the death of Mr. Toppit, from the quantity of medicines that he had taken. Frank, in London, meets with this paragraph, and writes to the steward in the country to prepare

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for his reception (ordering him not to say that his late uncle had been in trade), and takes some fashionable friends with him to his villa. The steward shows the letter to Mr. Toppit, who, to punish the vanity of his nephew, receives his fashionable acquaintance in his house as an inn, serving up the dinner himself. Here the *denouement* takes place; Frank's friends quit him, and he is cured of his vanity.

29. THE PARASIDE [we suppose for PARRICIDE]; or, *Revenge for Honour*. By Henry Glapthorne. A play with this title was entered on the book of the Stationers' Company, Nov. 29, 1653; but not printed. It is worthy of remark, however, that Chapman's play, called *Revenge for Honour*, which turns on a *parricide*, was published in the following year, 1654.

30. PARASITASTER; or, *The Fawn*. Com. by John Marston. Acted at Black Friars by the children of the Revels. 4to. 1606. The scene of this play is laid in Urbino, and part of the plot, viz. that of Dulcimet's imposing on the duke by a pretended discovery of Tiberio's love to her, is borrowed from the story told by Philomena, in Boccace's *Decameron*, Dec. 3. Nov. 3.; as also the disposition of Nymphodoro of a general love for the whole fair sex from Ovid, *Amor.* lib. ii. eleg. 4. This is not one of the best of Marston's dramas, yet has its particular merits.

31. THE PARASITE. Com. translated from Plautus, by Richard Warner. 8vo. 1772. "The discovery of a supposed slave to be a free woman (says Mr. Warner), and the finding out her parents and relations, is the sub-

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ject of this comedy. And as this is carried on by the cunning address of a parasite, who is called *Curculio*, Plautus gives his piece that name. The uniting of time and place are exactly observed. The time is from just after midnight to the evening of the same day, when the discovery is made: and the place a public street; on one side of which are supposed to be the houses of the principal characters of the drama; and on the other the temple of Æsculapius."

32. THE PARIS FEDERATION. P. Acted at the Royalty Theatre. 8vo. 1790.

33. THE PARLIAMENT OF BEES, with their proper characters; or a beehive furnished with twelve honey-combs, as pleasant as profitable: being an allegorical description of the actions of good and bad men in these our daies. A Masque, by John Day. 4to. 1641. This piece is inserted in all the old catalogues as a species of play; but is indeed little more than a conversation between twelve characters, or colloquists, in rhyme, something in the style of the Moralities.

34. THE PARLIAMENT OF CORRECTION. One of the eight Interludes written by Sir David Lindsay. Published by John Pinkerton, 8vo 1792.

35. THE PARLIAMENT OF LOVE. Com. by William Rowley. Entered on the book of the Stationers' Company, June 29, 1660, and was among those destroyed by Mr. Warburton's servant.

36. THE PARLIAMENT OF LOVE. A Fragment, of nearly four acts of a comedy, with this title, written by Philip Massinger, and in the possession of Mr. Malone, has

been printed in a new edition of the poet's works, by Mr. Gifford, 8vo. 1805. The plot is founded on those celebrated courts or parliaments of love, said to have been holden in France during the 12th, 13th, and 14th centuries, for the discussion of amorous questions, and the distribution of rewards and punishments among faithful and perfidious lovers. This fragment is in the best style of Massinger's poetry, which makes us regret the loss of the remainder.

37. *THE PARLIAMENT OF SPRITES*. Interl. This is one of Chatterton's ingenious forgeries, under the names of the imaginary Rowley and John Iscambard, and is printed in Mr. Barret's *History of Bristol* (see p. 600). The reader will also find it reprinted in *The European Magazine*, for 1789, vol. xvi. p. 101.

38. *THE PARRICIDE*. Trag. by J. Sterling. Acted with applause at Goodman's Fields. 8vo. 1736.

39. *THE PARRICIDE; or, Innocence in Distress*. Tragedy, by William Shirley. 8vo. 1739. This play was acted at Covent Garden Theatre; and, from the dedication to John Rich, Esq. appears to have met with a very unjustifiable opposition the single time it was performed. Scene, a village in Kent.

40. *THE PARSON'S WEDDING*. Comedy, by Thomas Killigrew. Fol. 1664. Dodsley's *Collection*. This play was revived with considerable success at the Theatre in Lincoln's Inn Fields, and acted entirely by women. The scene lies in London; and the plot, made use of by Careless and Wild to circumvent Lady Wild and Mrs. Pleasance into marriage, seems borrowed from like circumstances

in *The Antiquary* and *Ram Alley*. The author has, however, made good use of his theft, having conducted his *denouement* in a more pleasing manner than in either of the other two plays.

41. *PARTHENIA*; or, *The Lost Shepherdess*. An Arcadian Drama. 8vo. 1764.

42. *THE PARTHIAN EXILE*. T. by George Downing. Acted at Coventry and Worcester. 8vo. 1774.

43. *THE PARTHIAN HERO*. T. by Matthew Gardiner. 8vo. 1741. Of this we know nothing more than the mention of it in *The British Theatre*. It was never acted in London; but it is not improbable that it might be both represented and published in Dublin.

44. *THE PARTNERS*. Com. by Prince Hoare. Acted at the Haymarket, June 28, 1805; but withdrawn after that night (being most unfairly used), and not printed. The outrage of a small but clamorous party was carried to the most indiscriminate excess; condemning scenes from the first opening, mimicking the tones of the performers, and at times drowning their voices in one undistinguished noise. We are at a loss to what cause to attribute so disgraceful a scene of insult to the regular and larger part of a respectable audience; but it is certain that the performance itself seemed to have the least share in it; no opportunity having been afforded of judging of its merits or defects.

45. *PASQUIN*. A Dramatic Satire on the times, by Henry Fielding. Acted at the Haymarket. 8vo. 1736; 1740. This piece contained several very severe satirical reflections on the ministry; which being taken notice of, as well as some others, in a succeed-

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ing play of the same author, and performed at the same house, were the occasion of a bill being brought into the House of Commons for limiting the number of playhouses, and restraining the liberty of the stage.

46. *THE PASSIONATE LOVERS*. Tragi-Com. by Lodowick Carlell, in two parts. Twice acted before the King and Queen at Somerset House, and very often afterwards at Black Friars, with great applause. 4to. 1655; 8vo. 1655. Scene, Burgony and Neustrea.

47. *OF THE PASSION OF CHRYST*. Two Comedies. These two pieces are by Bishop Bale, and only mentioned in his own list of his works.

48. *THE PASSIONS*. A Musical Entertainment, by Charles Dibdin. Acted at the Circus. Not printed.

49. *THE PASSIVE HUSBAND*. A Play, by Mr. Cumberland, with this title, is advertised as one of a collection intended for publication by subscription.

50. *A PASTICCIO*. By Dr. Arne. Consisting of select airs, &c. Performed at Covent Garden Theatre. 4to. 1773.

51. *PASTORA*; or, *The Coy Shepherdess*. Opera, by Anthony Aston. Performed by the Duke of Richmond's servants, at Tunbridge Wells, in the year 1712. 8vo. 1712.

52. *A PASTORAL MASQUE*. By John Hughes. Printed in his works, 12mo. 1735.

53. *IL PASTOR FIDO*; or, *The Faithful Shephard*. Translated out of Italian into English. 4to. 1602; 12mo. 1633. By Mr. Dymock. Prefixed to the 4to. edition are verses by Samuel Daniel to Sir Edward Dymock, who is called kinsman of the translator; and a dedication to the same gentleman

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by the publisher, Simon Waterson, in which Mr. Dymock is spoken of as then dead. The 12mo. edition is dedicated by John Waterson to Charles Dymock, Esq. son of the gentleman who translated the piece.

54. *IL PASTOR FIDO*; or, *The Faithful Shepherd*. A Pastoral, by Sir R. Fanshaw. 4to. 1648. This is only a translation of Guarini's celebrated pastoral of that name, written originally on occasion of the young Duke of Savoy Charles Emanuel's marriage with the Infanta of Spain. The scene lies in Arcadia. Prefixed to it are verses by Sir John Denham.

55. *PASTOR FIDO*; or, *The Faithful Shepherd*. Pastoral, by Elk. Settle. 4to. 1677; 4to. 1694. This is nothing more than the foregoing translation somewhat altered and improved, and adapted to the stage. It was performed at the Duke of York's Theatre.

56. *IL PASTOR FIDO*; or, *The Faithful Shepherd*. A Pastoral Tragi-Comedy, attempted in English blank verse, from the Italian of Signor Cavalier Giovanni Battista Guarini. 12mo. 1809.

57. *PATHOMACHIA*; or, *The Battle of Affections, shadowed by a feigned Siege of the Citie of Pathopolis*. Comedy. Anonymous. 4to. 1630. The running-title of this piece is *Love's Loadstone*. Who the author of it was, we know not; but it was not published till some time after his death, by Fr. Constable, the bookseller.

58. *PATIE AND PEGGY*; or, *The Fair Foundling*. A Scotch Ballad Opera, by Theophilus Cibber. Acted at Drury Lane. 8vo. 1730. This is Ramsay's *Gentle Shepherd*, reduced into one act; and the Scotch dialect translated,

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with the addition of new songs. The author says it was planned and finished in one day.

59. **PATIENT GRISELD.** Com. by Ralph Radcliffe. Not printed; unless it is the same piece as is mentioned in Kirkman's Catalogue, under the title of **OLD PATIENT GRISEL**, which we have not seen.

60. The pleasant Comedie of **PATIENT GRISEL**. [By Haughton, Chettle, and Dekker.] As it hath beene sundrie times lately plaid by the Right Honourable the Earle of Nottingham (Lord High Admiral) his servants. 4to. 1603. Printed for Henry Rocket. The plot of this piece is founded on Boccace's Novels, Dec. 10. Nov. 10. The story is also to be found very finely told in a poem, called *Gualtherus and Griselda*, which is a translation or modernized versification of one of Chaucer's *Canterbury Tales*. This piece was entered, by Cuthbert Burby, on the book of the Stationers' Company, March 28, 1600.

61. **THE PATIENT MAN AND HONEST WHORE.** Play, by Thos. Dekker. Acted 1602. Middleton assisted in this, which was afterwards called **THE HONEST WHORE**.

62. **PATRICK IN PRUSSIA.** See **LOVE IN A CAMP**.

63. **THE PATRIOT; or, The Italian Conspiracy.** Trag. [by C. Gildon]. Acted at Drury Lane. 4to. 1703. This play is taken from Lee's *Lucius Junius Brutus*. Prologue by Dennis; epilogue by Farquhar. Scene, Florence. See **ITALIAN PATRIOT**.

64. **THE PATRIOT:** being a dramatic History of the Life and Death of William the first Prince of Orange, Founder of the Republick of Holland, &c. by a Lover of Liberty. 4to. 1736. A

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copy of this piece, now before us, formerly the property of John Bancks, ascribes it to one Baillie, a Scots advocate; and adds, the prologue was written by Mitchell, and the epilogue by him (Bancks). It is not calculated for performance on a stage, but was designed as a compliment to the Prince and Princess of Wales, in the characters of Frederic-Maurice, and Augusta.

65. **THE PATRIOT.** Trag. by W. Harrod. 8vo. 1769. This tragedy is dedicated to William Beckford, alderman and representative for London, but was never acted, nor, as a literary composition, deserved publication. The scene is Sicily, in and about Syracuse; and the principal part of the story is taken from the circumstance of Dion's attempt to instil into the mind of Dionysius the younger, the principles of justice and moderation. The love story, interwoven, seems to have no foundation in history. This play was published at a time of great political ferment, to which there seem to be some occasional references.

66. **THE PATRIOT.** Comedy. Performed at the Haymarket, 1784 (but not in the regular season). It was first advertised under the title of **THE ARTFUL PATRIOT; or, The Rage of the People**. Not printed.

67. **THE PATRIOT.** Trag. altered from the Italian of Metastasio, by Charles Hamilton. 8vo. No date. [1784.] "Although 'this tragedy,' says the author, 'is intitled an alteration, it is but 'an humble translation of Metastasio's THEMISTOCLES.'"

68. **THE PATRIOT.** Trag. by Joseph Simpson. 8vo. 1785. This play, about the year 1764, was

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advertised to be published by subscription, under the title of *LEONIDAS*; but the death of the author, soon afterwards, prevented its then appearing. Being submitted to the correction of Dr. Samuel Johnson, it remained in his hands until near the time of his death, when it came into the possession of a person who, after that event, made it public; and, in the title-page, declared it to be printed from a manuscript of the late Dr. Samuel Johnson, corrected by himself. The story and the characters are taken from Mr. Glover's celebrated poem, called *LEONIDAS*, and the play had been offered to Mr. Garrick.

69. *THE PATRIOT CHIEF*. Trag. 8vo. 1784. Printed at Philadelphia. This play was written, we believe, by a Mr. Macroe.

70. *THE PATRIOT KING*; or, *The Irish Chief*. Trag. by Francis Dobbs. Acted at Smock Alley, Dublin. 8vo. 1774. This play had been rejected both at Drury Lane and Covent Garden.

71. *THE PATRIOT KING*; or, *Alfred and Elvira*. Tragedy, by Alexander Bicknell. 8vo. 1788. Never acted.

72. *PATRIOTISM!* A Farce. Acted by His Majesty's servants. 8vo. 1763. Despicable political nonsense.

73. *THE PATRON*; or, *The Statesman's Opera*, of two acts, by Thomas Odell. 8vo. N.D. [1729.] Acted at the Little Theatre in the Haymarket; but with no success.

74. *THE PATRON*. A Comedy, of three acts, by Samuel Foote. Performed at the Haymarket. 8vo. 1764. The hint is borrowed from one of Marmontel's Tales. The character of the patron (said to have been Lord Melcombe) is that of a pretender to wit and

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learning, who, being a man of fashion and fortune, affords his countenance and protection to a set of contemptible wittlings, for the sake of the incense offered by them to his vanity. The character of a mere antiquary, a favourite object of ridicule with Mr. Foote, is here introduced with great pleasantry; Mr. Rust having fallen in love with a fine young lady, because he thought the tip of her ear resembled that of the Princess Poppæa. Sir Peter Pepperpot, a rich West India merchant, comes in likewise, with his account of barbecues and turtle-feasts; and a miserable poet, with a low Moorfields bookseller, serve to complete the entertainment. Mr. Foote, in a dedication to Lord Gower, speaks of this piece as the best in his own estimation that he had then written.

75. *THE PATRON*; or, *The Disinterested Friend*. Com. advertised as in rehearsal at Edinburgh, in 1793, and to be brought forward as soon as the Lord Chamberlain's license was obtained. Whether the license was refused, we know not; but we do not find that the play was ever performed, or printed.

76. *THE PAVILION*. Mus. Ent. by William Linley. Acted, with little success, at Drury Lane. Songs only printed, 8vo. 1799. The music, by the author, was highly pleasing.

77. *PAUL AND VIRGINIA*. Mus. Drama, by James Cobb. Acted at Covent Garden, 1800. Not printed. The interesting simplicity of the story, which is taken from the French of St. Pierre, aided by some admirable music, from Mazzinghi and Reeve, has ensured a lasting popularity to this piece, which has been performed,

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we believe, in every season since that in which it first appeared. The subject is, the triumph of love and constancy over wealth and selfishness.

78. PAUL THE SPANISH SHARPER. Farce, of two acts, by James Wetherby. 8vo. 1730. Never acted.

79. PAUSANIAS, THE BETRAYER OF HIS COUNTRY. Tragedy, 4to. 1696. This play was brought on the stage by Mr. Southern; who in the dedication informs his patron that it was put into his hands by a person of quality. We find, by Dr. Garth's *Dispensary*, that Mr. Norton was the author of it. The story may be found in Plutarch. The scene is laid in Lacedæmon, and the piece built on the model of the ancients, and written according to the reformation of the French stage.—It appears that Mr. Richard West, the friend of Mr. Gray and Lord Orford, had made some progress in a play on this subject: the first act was in a box, which was shortly after stolen from Mr. West. See *Works of Horace Walpole*, vol. iv. p. 458.

80. THE PECKHAM FROLIC; or, *Nell Gwyn*. Com. in three acts. [By Edward Jerningham.] 8vo. 1799. Never acted. The frolic is a whimsical project of Nell Gwyn, Sir Charles Sedley, Lord Rochester, and Thomas Killigrew, the licentious companions of Charles II. to deceive Sir Oliver Luke (a rich puritan knight, of Oliver's making) into a marriage with Anne Killigrew; and may serve the purpose of half an hour's amusement. On the subject of its morality we are silent.

81. THE PEDLER. Comedy, by Robert Davenport. It was entered on the book of the Stationers'

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Company, by Mr. Allott, April 2, 1630; but not printed.

82. PEDLER'S ACRE; or, *Harlequin Mendicant*. Pant. by J. C. Cross. Acted at the Royal Circus. 8vo. 1804.

83. THE PEDLER'S PROPHECIE. Com. Anonymous. 4to. 1595. This is rather an interlude than a regular play. It is undivided into acts.

84. A PEEP BEHIND THE CURTAIN; or, *The New Rehearsal*. Farce, by David Garrick. Acted at Drury Lane. 8vo. 1767; 1772. Mr. Glib, an author highly admired by Sir Toby and Lady Fuzz, who pretend to be great judges of theatrical merit, having composed a piece for Drury Lane house, a morning is set apart for the rehearsal of the first act; at which Sir Toby, his lady, Miss Fuzz, and Sir Maccaroni Virtu, are to be present. Miss Fuzz is beloved by, and secretly loves, Mr. Wilson, a young gentleman of very small fortune, who contrives to get into the playhouse just as Sir Toby and his family arrive there. He has an interview with Miss Fuzz, and prevails upon her to approve of an elopement; he thanks her on his knees; but is surprised in this attitude by Lady Fuzz: nevertheless, he pretends to be an actor, and breaking out into a speech of Romeo, Miss Fuzz answers in the character of Juliet, and the matter passes off without any suspicion on the side of Lady Fuzz. After this, *Orpheus*, the burletta part of the performance, is introduced; and the anxiety of Mr. Glib, as the author, is exceedingly diverting. At the end of the rehearsal, Lady Fuzz (who with Sir Toby and Miss were supposed to be sitting

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in one of the front boxes) comes round in a great passion, and accuses Glib of being concerned in the flight of her daughter. Glib, however, attends to nothing but the beauty of his piece; and the whole entertainment concludes with an address to the town by way of epilogue, from Mr. King, in the person of the author.—This is a very pleasing entertainment, and received every advantage which it could derive from excellent acting. It contains several temporary satirical allusions to the then state of the theatres, which met with great approbation from the public.—It was for some time ascribed to the pen of Mr. King. Garrick, says Mr. Dibdin, who always knew consequences, felt that the old vehicle of dramatic strictures and mock rehearsals had been generally received with a sort of jealousy and revolt. He, therefore, bespoke the favour of the town, in a most artful manner. King delivered the prologue, in which there was this line,

“I, Thomas King, of King Street, am the poet.”

The fact is, that that admirable performer was the Bayes of the piece; but this equivocal assertion, which nine tenths of the audience took literally, gave a warmth to the applause, which was of infinite assistance to the first night's reception. The music was by F. H. Barthelemon, of whom, and Mr. Garrick, we have heard the following story: In the year 1706 Mr. Barthelemon composed his first Italian serious opera, intitled *Polopida*, which he gave at the King's Theatre, Haymarket, and which was received with uncommon success and applause; Garrick, hearing of it, one morn-

paid a visit to Barthelemon,

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and asked him if he could set English words to music; he answered, that he thought he could; Garrick asked for paper and ink, and wrote the words of a song, to be introduced in *The Country Girl*, and to be sung by Dodd (who acted Sparkish in that play). While Garrick was writing the words, Barthelemon, looking over his shoulder, set the song! Garrick, giving him the words, said, “There, my friend, there is my “song.” Barthelemon replied, “There, Sir, there is the music “for it.” Garrick, surprised, and quite pleased with this quick composition, invited him to dine with him that day, with Dr. Johnson. The song was given to Dodd, who was encored for it every night *The Country Girl* was performed. Garrick promised to make Barthelemon's fortune; and, as a beginning of encouragement, gave him the *Peep behind the Curtain* to set to music. The little burletta of *Orpheus*, in the second act, met with such applause, that the *Peep behind the Curtain* was performed one hundred and eight nights in *one year*. Garrick got several thousand pounds by this production, and gave to Barthelemon *forty guineas*, instead of *fifty*, that he had promised him! saying, the *dancing cows* had cost him so *much money*, that he could not give him any more!

85. PEEPIING TOM OF COVENTRY. Comic Opera, by John O'Keeffe. Acted at the Haymarket, with success, 1784. Not printed [but piratically, 12mo. 1787].

86. THE PEEVISH MAN. Dram. in four acts: translated from Kotzebue, by C. Ludger. 8vo. 1799. Never acted. The two principal characters of this play are taken

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from *Tristram Shandy*. Herman is Mr. Shandy, and Captain Edelschild is our good Uncle Toby. The piece, however, is not one of the best of Kotzebue's.

87. PEG OF PLYMOUTH, the lamentable Tragedy of. By Thomas Downton, assisted by W. Bird (alias Borne), and E. Jubey. Acted 1599. Not printed.

88. PELEUS AND THETIS. A Masque, by Lord Lansdowne. See JEW OF VENICE.

89. PELEUS AND THETIS. See WINDSOR CASTLE.

90. PENELOPE. Dram. Op. [by Thomas Cooke and John Mottley]. 8vo. 1728. Almost the whole first act of this piece was written by the last-named author some years before the other gentleman had any hand in it, or had ever seen it. It is a mock-tragedy, and was probably intended as no more than a burlesque drama without any particular aim. But as it was brought on the stage soon after the publication of Mr. Pope's translation of the *Odyssey* of Homer, that gentleman considered it as a ridicule on his work, and has, in consequence of that supposition, treated Mr. Cooke somewhat severely as the author of it, in his notes to *The Dunciad*. The piece, as a burlesque, is not without merit, but met with no success in the representation, from making its first appearance at the little French Theatre in the Haymarket, and being performed by a most contemptible set of actors; on which account, exclusive of the enmity its subject drew on it, it had by no means fair play with the public.

91. KING PEPIN'S CAMPAIGN. Burlesque Opera, by William Shirley. Acted, without success,

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at Drury Lane, 1745. Printed, 8vo. 1755.

92. PERCY. Trag. [by Miss Hannah More]. Acted at Covent Garden. 8vo. 1778; 1780. This was a successful piece. The author, who is supposed to have been assisted by Mr. Garrick, in an advertisement, says, that the French drama founded on the story of Raoul de Coucy, suggested some circumstances in the former part of this tragedy.

93. THE PERFIDIOUS BROTHER. Trag. by Lewis Theobald. Acted at Lincoln's Inn Fields. 4to. 1715. The model of this play is somewhat like that of *The Orphan*, the whole scene of it being laid in a private family at Brussels. It appears to have been acted without success; and, in the preface, the author attempts to vindicate himself from the charge of having borrowed it from Mr. Mestayer.

94. THE PERFIDIOUS BROTHER. Trag. by Henry Mestayer. 12mo. 1716. The author of this play, who was a watchmaker, complains, in a dedication to Mr. Theobald, of that gentleman's purloining his piece from him, and getting it represented as his own.

95. PERIANDER KING OF CORINTH. Trag. by John Tracy. 8vo. 1731. Dedicated to the Prince of Wales. This tragedy, though very far from a contemptible one, met with but middling success when performed at the Theatre in Lincoln's Inn Fields. The plot is taken from well-known history. The late Dr. Ridley was present when this tragedy was read at a tavern, where the author gave a magnificent supper on the occasion. The Doctor, being asked how he and his brother critics liked the piece, replied, that they

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were unanimous in praise of—the supper.

96. **PERICLES PRINCE OF TYRE.** Trag. by William Shakspeare. Acted at the Globe. 4to. 1609; 4to. 1611; 4to. 1619; 4to. 1630; 4to. 1635. This is one of those pieces which the editors of Shakspeare's works have generally agreed to reject. A late publisher, however, of this play, Mr. Malone, entertains a more favourable opinion of it, and declares himself thoroughly convinced, that if not the whole, at least the greater part, of the drama was written by Shakspeare, into whose works he hopes to see it admitted in some future publication of them, instead of *Titus Andronicus*. The story on which it is formed is of great antiquity. It is found in a book once very popular, entitled *Gesta Romanorum*, which is supposed by the learned editor of *The Canterbury Tales of Chaucer*, 1775, to have been written five hundred years ago. One of the earliest editions of that work was printed in 1488, and therein the history of *Appollonius, King of Tyre*, makes the 153d chapter. It is likewise related by Gower, in his *Confessio Amantis*, lib. viii. p. 157—185, edit. 1554. There is also an ancient romance on this subject, called *King Appolyn of Thyre*, translated from the French by Robert Copeland, and printed by Wynkin de Worde in 1510. As the author has introduced Gower in this piece, it is reasonable to suppose that he chiefly followed the work of that poet. In the last few editions of Shakspeare this play has been admitted as a genuine one, or at least one which received some touches of his

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97. **THE PERJUR'D DEVOTEE;** or, *The Force of Love.* Com. This is one of the pieces published under the title of a volume of Miscellanies, in 12mo. 1739, by Messrs. Daniel Bellamy, sen. and jun. of which, however, none were brought on the stage. The principal characters are copied from the *Andria* of Terence; the under-characters from the *Naufragium Jocularis* of Cowley.

98. **THE PERJUR'D HUSBAND;** or, *The Adventures of Venice.* Trag. by Mrs. Centlivre. Acted at Drury Lane. 4to. 1700. It is the first of this lady's attempts at the drama; and although her writings afterwards took the comic turn for the most part, yet both this piece and *The Cruel Gift* show her not to have been absolutely unfit for the service of the tragic Muse. The scene lies at Venice in carnival-time.

99. **THE PERJUR'D NUN.** 4to. 1680. See **LOVESICK KING.**

100. **THE PERJUROR.** Farce, of one act, by Christopher Bullock. 8vo. 1717, 1718. Acted at Lincoln's Inn Fields. The scene of this little piece lies in a country market-town; and the design, if it has any, seems to be to point out the collusions and combinations that are or may be carried on between ill-designing justices of the peace, and the constables and other officers whom they employ under them, to the great injury of the rights of the subject and of public justice in general. It is, however, a very poor performance. In *The Craftsman*, August 5, 1732, was an Essay on Trading Justices; and in the following month was advertised, *The Perjurer*; or, *The Country Justice*; a Farce, as it is acted at the Theatre in Lincoln's

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Inn Fields, OCCASIONED BY THE CRAFTSMAN OF AUG. 5, RELATING TO JUSTICES OF THE PEACE. This, we suppose to be a new title put, by a trick of trade, to Bullock's farce, which had been published fifteen years before; with a hope of misleading the public to suppose it a piece produced expressly to apply to the recent subject.

101. PERKIN WARBECK, the Chronicle History of. A Strange Truth, by John Forde. Acted at the Phoenix, Drury Lane. 4to. 1634; 12mo. 1714. This play is founded on the history of that strange Pretender to the crown, who caused himself to be proclaimed King of England, declaring himself to be Richard Duke of York, brother to Edward V. who lost his life in the Tower; as may be seen in the English historians of the reign of Henry VII. Scene, England.

102. PEROLLA AND IZADORA. Trag. by Colley Cibber. Acted at the Theatre Royal. 4to. 1706. As this author's taste was very far from lying in the tragic strain of writing, it is not to be wondered at that this play, together with some others of his tragedies, have been entirely set aside from the theatre, and even forgotten in the closet, since the period of their first appearance. In the Dedication to Charles, Earl of Orrery, the author says, the story of *Perolla and Izadora* was the product of that nobleman's ancestor Roger Earl of Corke's famed romance of *Parthenissa*; he also makes his acknowledgments for the assistance he received from the nobleman to whom he dedicates; by means of which, he says, the play reached the sixth day.

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103. LA PEROUSE. Drama, in two acts, translated from Kotzebue, by Benj. Thompson. Svo. 1799. Never acted.

104. LA PEROUSE. Dr. translated from the German of Kotzebue, by Anne Plumptre. Svo. 1799. Never acted.

105. PEROUSE; or, *The Desolate Island*. Pant. Drama, by John Fawcett. Acted, with great success, at Covent Garden. Songs, &c. Svo. 1801. The subject of this piece is avowedly taken from Kotzebue's drama, and is founded on the extraordinary perils which that great but unfortunate navigator had for so many years to encounter. Mr. Fawcett, who has judiciously adapted the story to the taste of an English audience, has so varied the incidents, as in a great measure to preserve the probability which should exist in the scene, and which, in the German drama, is not unfrequently violated. As the fate of the French navigator is even to this hour unknown, it afforded scope for the powers of imagination. Perouse is seen to escape from the wreck, and to be thrown on a desert island, where he is obliged to use various expedients to guard against the savage natives of a neighbouring place. He builds a hut, and is greatly assisted in preserving his life by a little savage called Champanzee, an animal approaching something nearer to the human form and rational faculties than the Ourang-outang. The piece had a great run. The music was by Messrs. Moorhead and Davy.

106. THE PERPLEX'D COUPLE; or, *Mistake upon Mistake*. Com. by Chas. Molloy. Acted, with little success, at Lincoln's Inn Fields. 12mo. 1715. This play is for the

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most part borrowed from Moliere's *Cocu Imaginaire*; which indeed has been the foundation of several other English dramatic pieces.

107. *THE PERPLEX'D HUSBAND*. Pant. Acted at Covent Garden, 1748. Not printed.

108. *THE PERPLEX'D LOVERS*. Com. by Mrs. Centlivre. Acted at Drury Lane. 4to. 1712. The greater part of the plot of this play is, by the author's own confession, borrowed from a Spanish play, of the name of which, however, she has not informed us. The scene lies in London; the time from five in the evening to eight in the morning. To this play was appended a poem inscribed to Prince Eugene, who was just then arrived in England, for which his Highness made the author a present of a very handsome and weighty goldsnuff-box; on the rim of which she had engraven "The present of His Highness Prince Eugene of Savoy to Susanna Centlivre."

109. *THE PERPLEXED LOVERS*; or, *The Double Marriage*. Mus. Piece, of two acts. Performed at Salisbury Theatre. Printed at Salisbury. 8vo. 1776. The music selected by Mr. Gaudry, for whose benefit it appears to have been acted.

110. *THE PERPLEXITIES*. Com. by Thomas Hull. Acted at Covent Garden. 8vo. 1767. This is only an alteration from Sir Samuel Tuke's *Adventures of Five Hours*; and, like most other comedies of Spanish origin, is a chaos of balconies, cloaks, rapiers, and dark-lanterns. Mr. Beard both spoke and sung in the prologue to it; a circumstance as worthy of record as the piece itself.

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111. *PERSEVERANCE*; or, *The Third Time the Best*. M. E. by W. C. Oulton. Acted at Crow Street, Dublin; and at Covent Garden, June 2, 1789. Printed in 12mo. 1793. Music by Gior-dani.

112. *PERSEVERANCE*. Musical Farce. Performed at the Hay-market in 1802, for the benefit of Walter Jones, a musician; but not in the regular season. Perhaps this was the same as the foregoing article.

113. *THE PERSIAN*. Com. translated from Plautus, by Richard Warner. 8vo. 1774. "The name given to this comedy (says Mr. Warner) by Plautus is *Persa*. Commentators are divided in their opinion what he intended should be meant by it. Some suppose it to be the name of one of the persons of the drama, viz. the maiden who is purchased by Toxilus, in order to carry on the plot; while others observe, that *Persa* does not refer to a woman, but a man. The incidents of this comedy are few, and the subject slight. It is nevertheless entertaining, and the business of it, slight as it is, well conducted."

114. *THE PERSIAN HEROINE*. Trag. by Richard Paul Jodrell. 4to. and 8vo. 1786. We learn from the preface, that it was in vain offered to the proprietors of both the winter theatres.

115. *THE PERSIAN PRINCESS*; or, *The Royal Villain*. Trag. by Lewis Theobald. Acted at Drury Lane. 12mo. 1715; 4to. 1717. The author, in his preface to this play, asserts it to have been written and acted before he was full nineteen years of age. The plot

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of it, notwithstanding the title, seems to be entirely invention; there being no incident in the Persian history from which the story appears in the least to be borrowed. It was acted but two nights (the second being for the benefit of the author), and with very little applause, in 1707; but, as will be seen above, was not printed till eight years afterward.

116. THE PERSIANS. T. translated from Æschylus, by R. Potter. 4to. 1777; Svo. 1779. The translator of this play observes, that "no representation can be conceived more agreeable to a brave and free people, than that which sets before their eyes the ruin of an invading tyrant, defeated by their own valour; and no poet could ever claim the right of making such representation with so good a grace as Æschylus, who had borne a distinguished part in the real scene. Animated by his noble subject, and the enthusiasm with which he loved his country, he has here displayed all the warmth and dignity of his genius, but tempered at the same time with so chastised a judgment, that we are surprised to see the infant drama come forth at once with all those graces which constitute its perfection; it is like his own Minerva, that sprung from the head of Jupiter,

"Then shining heav'nly fair, a goddess arm'd.

"Besides this wonderful management of the parts, the poet has the delicacy to set the glory of his countrymen in the brightest view, by putting their praises into the mouths of their enemies. Not satisfied with a spirited nar-

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ration of their defeat, and a recital of the many royal chiefs that perished in the battle; not satisfied with spreading the terror through all the realms of Persia, and placing them in a manner before our eyes in all the distress of desolation and despair; he hath interested even the dead, and, with the awful solemnity of a religious incantation, evoked the ghost of Darius to testify to his Persians, that no safety, no hope; remained to them, if they continued their hostile attempts against Greece; so that his sublime conception hath engaged earth and sea, heaven and hell, to bear honourable testimony to the glory of his countrymen, and the superiority of their arms.

"This tragedy was exhibited eight years after the defeat at Salamis, whilst the memory of each circumstance was yet recent; so that we may consider the narration as a faithful history of this great event. The war was not yet ended, though the Persian monarch had offered to make the most humiliating concessions, and the Athenians were inclined to accept them; but Themistocles opposed the peace. So that we are further to consider this play in a political light; the poet, by so animated a description of the pernicious effects of an obstinate pride, and by filling the spectator with a malignant compassion for the vanquished Xerxes, indirectly indisposing his countrymen to a continuation of the war.

"The scene of this tragedy is at Susa, before the ancient struc-

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"ture appropriated to the great
"council of state, and near the
"tomb of Darius."

117. PERSEUS AND ANDROMEDA, *with the Rape of Columbine*; or, *The Flying Lovers*: in five Interludes; three serious, and two comic. The serious composed by Monsieur Roger, and the comic by John Weaver, dancing-masters. Acted at Drury Lane. 8vo. 1728.

118. PERSEUS AND ANDROMEDA. Pantomime. Acted at Lincoln's Inn Fields. 4to. 1730. This is the same performance as hath frequently been represented at Covent Garden, and was probably the production of Lewis Theobald.

119. PERSONATION; or, *Fairly Taken-in*. Interlude, of one act. Performed at Drury Lane, April 29, 1805, for the benefit of Mr. Bannister. This is an alteration from a French piece by Dieulafoy, called *Defiance et Malice*, and was wholly acted by Mr. Bannister and Miss Decamp. The story turns on the various disguises assumed by two lovers to ascertain the degree of their mutual affection. It was a pleasing bagatelle, was well received, and repeated at two subsequent benefits. Not printed.

120. THE PERUVIAN. Com. Op. Acted at Covent Garden. Svo. 1786. This piece is taken from Marmontel's novel *L'Amitié a l'Epreuve*. The music by Mr. Hook. Though aided by the talents of Mrs. Billington, it met with but a cold reception. The character of Sir Gregory Craveall is taken from that of Justice Greedy in Massinger's *New Way to pay old Debts*.

121. PETER THE GREAT; or, *The Wooden Walls*. Operat. Drama, in three acts, by Andrew Cherry. Performed at Covent

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Garden. Svo. 1807. The music, by Jouve, was very pleasing; but the piece itself possesses little that can interest a reader.

122. THE PETTICOAT KNIGHT. Farce. See EARL GOODWIN, by Anne Yearsley.

123. THE PETTICOAT PLOTTER. Farce, of two acts, by Newburgh Hamilton. 12mo. 1720. Performed at the Theatres Royal in Drury Lane and Lincoln's Inn Fields, but without success.

124. THE PETTICOAT PLOTTER; or, *More Ways than one for a Wife*. A Farce, of two acts, by Henry Ward. Performed at York. Svo. 1746.

125. PHÆDRA. Trag. translated from Racine. Anon. 12mo. 1776.

126. PHÆDRA AND HIPPOLITUS. Trag. translated from Seneca, by Sir Edward Sheburne. Svo. 1701.

127. PHÆDRA AND HIPPOLITUS. Trag. by Edmund Smith. Acted at the Haymarket. 4to. No date. [1709.] This play, as Dr. Johnson observes, pleased the critics, and the critics only. It was hardly heard the third night. Addison, in *The Spectator*, No. 18, mentions this neglect of it as disgraceful to the nation, and imputes it to the fondness for operas then prevailing. "Would one think (says he) it was possible (at a time when an author lived that was able to write the *Phædra* and *Hippolitus*) for a people to be so stupidly fond of the Italian opera, as scarce to give a third day's hearing to that admirable tragedy?" The authority of Addison is great; yet the voice of the people, when to please the people is the purpose, deserves regard. In this question we cannot but think the people right.

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The fable is mythological, a story which we are accustomed to reject as false; and the manners are so distant from our own, that we know them not by sympathy, but by study: the ignorant do not understand the action, the learned reject it as a schoolboy's tale; *incredulus odi*. What we cannot for a moment believe, we cannot for a moment behold with interest or anxiety. The sentiments, thus remote from life, are removed yet further by the diction, which is too luxuriant and splendid for dialogue, and envelopes the thoughts rather than displays them. It is a scholar's play, such as may please the reader rather than the spectator; the work of a vigorous and elegant mind, accustomed to please itself with its own conceptions, but of little acquaintance with the course of life. The author appears to have availed himself of two plays of Racine, viz. the *Phædra* and *Bajazet*. Whincop relates an instance of his readiness in writing, which he says he had from a person well acquainted with Smith. Mrs. Barry, who acted the part of Phædra, complaining to him one morning, at the rehearsal of his play, that she thought her exit toward the end of the third act, upon hearing of Theseus's return, was too tame, he told her he would add something to it; and accordingly, while taking two or three turns across the stage, he made the six following lines, which conclude her speech:

"Now wider still my growing horrors spread,

"My fame, my virtue, nay, my frenzy's fled!

"Then view thy wretched blood, imperial Jove!

"If crimes enrage you, or misfortunes move,

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"On me your flames, on me your bolts employ;

"Me if your anger spares, your pity should destroy."

128. PHÆDRA AND HIPPOLITUS. Opera, composed by Mr. Thomas Roseingrave. 8vo. 1753. Printed at Dublin. This piece (strange as it may seem) is no other than the foregoing tragedy by Mr. Smith, turned into an opera by abbreviation, and the addition of songs. It does not appear to have been acted.

129. PHAETON. Play, by Thomas Dekker. Acted by the Lord Admiral's Servants, 1597. Not now known.

130. PHAETON; or, *The Fatal Divorce*. Trag. by Charles Gildon. 4to. 1698. This play is written in imitation of the ancients, was acted at the Theatre Royal, and met with good success. The plot, and a great many of the beauties of it, the author himself owns to have been taken from the *Medea* of Euripides, and he has evidently made use of many hints from the French play of *Phaeton*. The scene is in a grove and adjoining temple in the land of Egypt. To it are annexed some reflections on Collier's *Short View of the Immorality and Profaneness of the Stage*.

131. A PHANATIC PLAY. First Part. Presented before and by the Lord Fleetwood, Sir Arthur Haslerig, Sir Henry Fane, Lord Lambert, and others, with Master Jester and Master Pudding. 4to. 1660. It consists but of one scene. This, by its title, we should imagine to be a party play, probably intended, just at the period of the Restoration, to ridicule and expose the Roundheads. We have never seen it, nor do we find it

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mentioned by any of the writers but Jacob; from whom, and Coxeter's MS. note on him, we have selected the full title that we have here inserted. :

132. PHANTOMS; or, *The Irishman in England*. Farce, in two acts, by T. Jones. Printed with *Poems, consisting of Elegies, &c.* small Svo. 1803. This farce has little merit, and the title scarcely bears any relation to the subject of it.

133. PHARNACES. Opera, altered from the Italian, by Thomas Hull. Acted at Drury Lane. Svo. 1705. It was performed only six times.

134. THE PHARO TABLE. See FARO TABLE.

135. THE PHIALS. C. from the French of Madame Genlis. Svo. 1781. 12mo. 1787.

136. PHILANDER. A Dramatic Pastoral, by Mrs. Lennox. Svo. 1757. Not intended, nor indeed of merit sufficient, for the stage. The hint of this piece is taken from the *Pastor Fido* of Guarini, and the catastrophe would have been more interesting had it been formed on the Italian poet. It would at least have rendered unnecessary the introduction of a personage whose appearance ought to be seldom or never introduced, except in masques and allegorical pieces; we mean a deity in *propria persona*.

137. PHILANDER AND ROSE. Mus. Past. 12mo. 1785. Songs only printed, at Manchester.

138. THE PHILANTHROPIST. A Play, in five acts [by Capt. Jenkin Jones]. Of this play, which has many interesting scenes, and is by no means devoid of stage effect, the object is to show the usefulness of the Royal Humane Society. It was acted at the Hay-

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market Theatre, for the benefit of that excellent institution, and was published, Svo. 1801.

139. PHILASTER: or, *Love lies a Bleeding*. Tragi-Com. by Beaumont and Fletcher. Acted at the Globe. 4to. 1620; 8vo. 1778. This was the first piece that brought these afterwards most justly celebrated authors into any considerable estimation, and is even now considered as one of the best of their plays. It was presented at the Old Theatre in Lincoln's Inn Fields, when the women acted by themselves; a circumstance recorded by Mr. Dryden, who wrote a prologue for them, which may be found in his works. The scene lies in Cilicia; and the unravelling of the plot is so natural, that the Duke of Buckingham, in his *Essay on Poetry*, proposes it to other authors as a model:

"Th' occasion should as naturally fall,
"As when Bellario confesses all."

"This play (it has been said by
"an anonymous writer) has many
"improbabilities in its structure.
"Philaster is a shade of Hamlet the
"Dane, mixed with a spice of the
"frenzy of Othello, and the tor-
"ments of Posthumus. It is dan-
"gerous to blend passions; not
"from the difficulty, for it is more
"difficult to sustain *one grand*
"*master-passion* than to fluctuate
"between opposing feelings; but
"because, for instance, the vio-
"lence of *jealousy* diminishes the
"sympathy for *oppression*; and
"the prince dispossessed is lost in
"the lover, whose imaginary dis-
"honour is known by the specta-
"tor to be ungrounded. There
"is a confusion between *actual*
"*wrong* and *supposititious suffer-*
"*ing*. Bellario [Euphrasia] is a

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“ character innocent and unhappy :
 “ she cherishes a passion which
 “ deserves a reward from its ge-
 “ nerosity; and misses it only by a
 “ want of poetical justice.”

140. *PHILASTER*; or, *Love lies a Bleeding*. Tragi-Com. Acted at the Theatre Royal; revised, and the last two acts new-written, by Elkanah Settle. 4to. 1695. The alterations were not all improvements, and the piece had no success.

141. *PHILASTER*. A Trag. by Beaumont and Fletcher. Acted at Drury Lane. Svo. 1763. The revival of this piece was greatly approved by the public; as Mr. Colman's alterations were extremely judicious. This play has been generally considered as one of the best produced by the twin-writers above named; but, on account of the indecencies in some parts of it, has been deemed unfit to appear before a modern audience. These blemishes and other improprieties being removed, the tragedy thus new modelled was brought on, with this additional advantage, that Mr. Powell first appeared on the stage, in the representation thereof, in the character of Philaster. Mrs. Yates (as Euphrasia) also displayed new graces on this occasion; and the editor's prologue has been both greatly admired and criticised.

142. *PHILENZO AND HIPPOLITA*. Tragi-Com. by Philip Massinger. Entered on the book of the Stationers' Company, Sept. 9, 1653; and was among the number destroyed by Mr. Warburton's servant.

143. *PHILETUS AND CONSTANTIA*. This is one of the pieces, supposed to be written by Robert Cox, comedian, which are printed in the second part of *The Wits*;

or, *Sport upon Sport*, 1672, and in 4to. no date.

144. *PHILIP OF MACEDON*. A Tragedy, by David Lewis. Acted at Lincoln's Inn Fields. Svo. 1727. That Mr. Pope, to whom this tragedy is dedicated, should have perused it throughout, may excite some astonishment in a reader who imposes the same task on himself. But what will he say, when he is told by the dedicatory that the dedicatee did not only peruse but commend it? Certes, he will imagine that some partial kindness for the said David must at once have strengthened the patience and influenced the decision of the said Alexander. We know not otherwise (to borrow the words of the dedication) how “ a performance like this could be approved in all its parts by his discerning and consummate judgment.” May we not, however, suppose that the smooth, insinuating oil of flattery will occasionally supple the toughest of the critic tribe? Certain it is, the public opinion was not in unison with Mr. Pope on this occasion; for, on the night advertised for the first performance, a circumstance happened, of which, in the annals of the stage, there is hardly a second instance. So few persons attended, that the manager of the theatre thought it most prudent to give up for that evening the intended representation. It was, however, in a few days acted for the benefit of the author, and once afterwards. It has been well insinuated, that Pope, perhaps, read only the dedication.

145. *KING PHILIP OF SPAIN*. Trag. Acted at the Tennis Court, St. James's, 1740. Not printed.

146. *PHILIP THE SECOND*. T. See THEATRICAL RECORDER.

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147. PHILIPPO AND HIPPOLITA. Play. Acted by Henslow's Company, July 9, 1594. Not now known. This surely could not be, as Mr. Oulton has suggested, Massinger's *Philippo and Hippolita*; for Massinger, being born in 1584, could be but ten years old when the present piece was performed.

148. THE PHILISTINES; or, *The Scotch Tocsin sounded*. A scene at the Jacobin club, &c. 8vo. 1793. Political.

149. PHILLIS AT COURT. Com. Op. of three acts, performed at Crow Street, Dublin. 8vo. 1767. This is an alteration of Lloyd's *Capricious Lovers*, new set to music by Giardini.

150. PHILOCLEA. Trag. by McNamara Morgan. Acted at Covent Garden. 8vo. 1754. This play is founded on part of Sir Philip Sidney's celebrated romance of the *Arcadia*, the same story which had been long before reduced into a tragedy by James Shirley. The piece before us is crowded with an immense number of absurdities both in language and plot; the first being alternately bombast and puerile, and the other incorrect, imperfect, and contradictory. Yet did this tragedy meet with better success than plays of much greater merit that appeared in that and some of the ensuing seasons. This success, however, may be in great measure attributed to the manner in which the more tender and sensible parts of the audience could not fail being affected by the passionate scenes of love in it, which gave so fine an opportunity for a display and exertion of fine figure, and tenderness of expression, in Mr. Barry and Miss Nossiter. It was acted nine nights. The epilogue

is remarkably coarse for the time at which it was written.

151. PHILOCTETES. Tragedy, translated from Sophocles, by Dr. Thomas Sheridan. 8vo. 1725. Printed at Dublin.

152. PHILOCTETES. Tragedy, translated from Sophocles, by Geo. Adams. 8vo. 1729.

153. PHILOCTETES. Tragedy, translated from Sophocles, by Dr. Thomas Francklin. 4to. 1759; 8vo. 1785.

154. PHILOCTETES. Tragedy, translated from Sophocles, by R. Potter. 4to. 1788. " Philoctetes, " the friend and companion of " Hercules, to whom that hero " at his death consigned his invincible bow and arrows, joined " the Grecian armament against " Troy with seven ships. In their " passage the fleet anchored at " Chryse, a little island in the " Ægean sea: as Philoctetes was " there searching for an altar, on " which Hercules, in his expedition against Troy, had sacrificed, " he was wounded in the foot by " the envenomed bite of a serpent; the consequence of which " was a putrid and incurable ulcer; this became very offensive, " and its anguish forced from the " unhappy sufferer cries and imprecations which disturbed their " sacrifices. The fleet proceeded " to Lemnos; on that wild and " uninhabited coast Ulysses and " Diomedes, by the command of " Agamemnon and Menelaus, barbarously exposed him while he " slept, and continued their course " without him. There he supported his miserable life till the " tenth year of the war: Helenus " then announced the decree of fate " to the Grecian chiefs, that Troy " could not be subdued till Phi-

"loctetes should appear before it
 "with the bow and arrows of
 "Hercules. Ulysses voluntarily
 "engaged to bring the exposed
 "warrior and his fatal arms to the
 "Grecian camp, and took Neop-
 "tolemus with him as his asso-
 "ciate in this expedition. The
 "drama opens with their arrival at
 "Lemnos, and their attempts to
 "carry Philoctetes to Troy con-
 "stitute its action. From this
 "simplicity of subject the genius
 "of Sophocles has formed the
 "most beautiful, the most ten-
 "der, and the most interesting
 "scenes; there is not a more
 "pleasing drama among all the
 "remains of the Athenian theatre,
 "nor one that touches the heart
 "with purer sensibility." *Potter*.
 The scene a wild and rocky
 shore.

155. PHILOCTETES IN LEMNOS. Drama, in three acts. Svo. 1795. In this drama the author has deviated widely from the plan of Sophocles, not supposing, as he says, that he has adopted one more conformable to the rules of criticism, but more congenial to the taste of the times. In this a supposed daughter of Philoctetes is introduced, between whom and Neoptolemus a mutual passion subsists. This latter character here preserves its dignity untainted. He is not, as in the Greek drama, persuaded to act dishonourably and then repent, but he uniformly and manfully disdains all approaches to fraud, and yet obtains his purpose. The disgusting scene of seizing the poor old man by force is avoided, and he is at length persuaded voluntarily to accompany the Greeks without the interposition of Hercules, by his natural affection to his daughter and her husband, to whom he has con-

signed her. This performance appears to have been rejected by the theatres; against the managers of which, who, however, cannot be blamed on this occasion, the author has directed a severe satire, called *A Green-room Scene*, exhibiting a sketch of the present theatrical taste, and censuring, with no small ability, the prevailing follies introduced on the stage.

156. PHILODAMUS. Tragedy, by Thomas Bentley. 4to. 1767. It is said, in the *Biographia Britannica*, vol. ii. p. 247, that this piece was esteemed, by the late Mr. Gray, as one of the most capital poems in the English language. Accordingly, says the same author, he wrote a laboured and elegant commentary upon it, which abounds with wit, and is one of his best productions. It is to be lamented that this work is withheld from the public. The extraordinary merit ascribed to Mr. Bentley's piece is not very conspicuous in the perusal of it. A respect for the opinion of so good a judge as Mr. Gray probably occasioned this piece being tried on the stage. It was accordingly brought forwards, at Covent Garden, in December 1782, when it excited the laughter of the audience to so great a degree, that it was represented only one night. It was thought to have been meant to satirize our modern nabobs in Asia, under the fiction of a Roman story.

157. THE PHILOSOPHER'S OPERA. A sprightly little piece with this title, now rarely met with, has been ascribed to the pen of Lord Dregbhorn.

158. THE PHILOSOPHIC WHIM; or, *Astronomy a Farce*, by Dr. Hiffernan. 4to. 1774. This jumble of nonsense is ironically dedicated

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to the universities of Oxford and Cambridge. It seems intended as a ridicule of some branches of modern philo-ophy; but is miserably executed, and, we scarcely need add, was never acted.

159. *PHILOTAS*. Trag. by Samuel Daniel. 4to. 1605; 4to. 1625. This play is esteemed a good one, but met with some opposition; not on account of any deficiency in the poetry or in the conduct of the design, but from a suspicion propagated by some of the author's enemies, that he meant to personalize, in the character of Philotas, that unfortunate favourite of Queen Elizabeth's, the Earl of Essex; which obliged him to enter on his vindication from that charge in an apology printed at the end of it. In this play, as well as in his tragedy of *Cleopatra*, he has shown great judgment, by treading in the steps of the ancients, in the modeling of his fable and the working of his morals; the two principal, but frequently disregarded, branches of tragedy. According to their manner also, he has introduced choruses between the acts.

160. *PHILOTAS*. Trag. by Philip Frowde. Svo. 1731. This tragedy was acted at Lincoln's Inn Fields Theatre, with very little success; yet it certainly is not a bad play. The characters of Clytus, Alexander, and Philotas, are well supported; those of Antigona and Cleora judiciously contrasted; the language is bold and spirited, yet poetical and correct; the plot ingenious, and the catastrophe interesting. The design of this, as well as the foregoing play, is taken from Quintus Curtius and Justin, and the scenes of both are laid in Persia.

161. *PHILOTUS*. *Ane verie ex-*

cellent and delectabill Treatise intitult Philotus. Quhairin we may persave the greit inconveniences that fallis out in the mariage betweene age and youth. Imprinted at Edingburgh be Robert Charteris. Cum privilegio regali. 4to. 1603; 4to. 1612.

The names of the Interloquitors.

Philotus, the auld man.

The Plesant.

Emilie, the Madyn.

The Macrell.

Alberto, the Madynis father.

Flavius, ane zounge man.

Stephano, Albertois servant.

Philerno, Albertois sone.

Brisilla, Philotus his dochter.

The Minister.

The Huir.

The Messinger.

The piece concludes thus:

“ Last, Sirs, now let us pray with an accord,

“ For to preserve the persoun of our King,

“ Accounting ay this gift as of the Lord,

“ Ane prudent prince above us for to ring.

“ Than gloir to God, and praysis let us sing,

“ The Father, Sone, and Halie Gaist our gyde,

“ Of his mercies us to conduct and bring

“ To Hevin for ay, in plesours to abyde.”

Here follows an advertisement, of which the last line is cut off.

“ The printer of this present

“ Treatise hes (according to the

“ King's Majesties licence grantit

“ to him) printit sindrie uther de-

“ lectabill discourses undernamit,

“ sic as are, Sir David Lyndesayis

“ Play, ‘ The Preistis of Pebles,’

“ with merie tales—”

This *delectabill treatise* is by far the most offensive drama ever produced; nor does it leave us room to suppose its author was at all superior in point of delicacy or decency to a Hottentot. The words so frequently scribbled in chalk on pales and shutters are

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here printed at full length; a sufficient proof of the barbarous state in which Scotland remained till civilized by its intercourse with England. As an additional support to our remark, we may add, that in one of the Scotch libraries there is a MS. comedy by Sir David Lindsay. In the course of this performance, a husband being resolved to ensure the fidelity of his wife, applies a padlock to her on the stage. The same couple complete the ceremony of their final separation, by kissing each other's posteriors.

To the play of *Philotus* the figures of Justice and Religion, with sacred mottoes, are prefixed; as if the author, or editor, was determined to match his obscenity with an equal degree of profaneness.

Thus much we had said of this piece in the former edition; and on the present revisal we see no reason to make any alteration; though the article has fallen under the censure of a well-known critic, who has attacked it with a fury resembling that of the bottle-spider, so sagaciously explained by himself. (See *Shakspeare*, edit. 1793, vol. x. p. 500.) We have no wish to suppress any strictures of such a writer, and therefore shall state his objections in his own words: "The recent editor of a *Biographia Dramatica* has attacked this piece violently on the score of immodesty. This writer's philosophy, it would seem, is exactly equal to his learning. Had he the smallest share of philosophy, he would know that our bashfulness, so remarkable to foreigners, is a weakness, not a virtue; and that it is this bashfulness alone which makes us so nice about

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" matters so freely discoursed by
" other nations. If the genera-
" tion of man be a matter of
" shame and infamy, it follows
" that man is the child of shame
" and infamy. Now nothing ex-
" cites vice so much as low ideas
" of human nature; and those
" nice writers, while they are
" preaching virtue, are, from mere
" ignorance, opening the door to
" every vice. Had this writer
" any learning, he would know
" that the comedies of Aristophanes,
" written in the brightest
" period of Athenian politeness,
" are quite indecent to British ears.
" Are we wiser than the Athenians?
" Are we not far more
" foolish in this respect than all
" modern nations?

" Nunquam aliud natura, alia sapientia dixit.

" The biographer ought also to be told, that our niceness in this point is a sure mark of our barbarity; for Horace, in the most polite court of Augustus, uses these very words, which so much startle this literary eunuch. But not expecting him to read the Greek or Roman writers, who abound, as all know, with free expressions of this kind, never conceiving any shame where Nature could mean none, except she meant that man should be ashamed of his creation; it shall only be further recommended to this writer to follow his own province, and study the old French, Spanish, Italian, and modern German and Dutch plays, before he attacks one country for the customs of all. There is also a pretty little book, called Chaucer's *Canterbury Tales*, where he will find all the words

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"so alarming to his eyes printed
 "at full length in England, and
 "within these ten years."

After this lunatic effusion, he
very consistently adds, "After all,
 "there are but two lines in this
 "comedy which are inmodest,
 "and *they shall be altered* if the
 "editor republishes it, as he means
 "to do, with an Essay on the
 "early Scottish Drama." *Pinkerton's Ancient Scottish Poems*, 1786,
 vol. i. p. 112—*List of Scottish*
Poets.

102. PHOCAS. Trag. by Martin
 Slaughter. Acted May 19, 1596;
 also in 1598. Not printed.

103. PHŒBE. Pastoral Opera,
 by Dr. John Hoadly, set to music
 by Dr. Greene. 8vo. 1748.

104. PHŒBE; or, *The Beggar*.
 Acted at Drury Lane. 8vo. 1729.
 See THE BEGGAR'S WEDDING.

105. PHŒBE AT COURT. Ope-
 retta, altered by Dr. T. A. Arne,
 from Lloyd's *Capricious Lovers*.
 4to. 1770.

106. THE PHŒNICIAN DAM-
 SELS. Trag. translated from Eu-
 ripides, by Mich. Wodhull. 8vo.
 1782.

107. THE PHŒNICIAN VIRGINS.
 Trag. translated from Euripides,
 by R. Potter. 4to. 1781. In this
 tragedy the fairest opportunity
 occurs of judging the comparative
 merit of Æschylus and Euripides,
 where the latter rivals his great
 master in that drama, "The
 "seven Chiefs against Thebes,"
 on which he valued himself most.
 In this contest Mr. Potter ap-
 pears to consider that Euripides
 shrinks before the superior genius
 of Æschylus: "Æschylus (says
 "he) is always sublime; his con-
 "ceptions are great, and expressed
 "with inimitable force and fire:
 "no man ever succeeded so well
 "in raising terror. The genius

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"of Euripides is less ardent; but
 "this is compensated by a tender
 "and feeling heart: to this he
 "always gives way; and never
 "fails to raise those sadly sweet
 "emotions of sympathetic sorrow
 "of which he himself was so sen-
 "sible; no man ever succeeded
 "so well in raising pity." The
 scene of this play is in the court
 before the royal palace at Thebes.

108. PHŒNISSÆ. Trag. trans-
 lated from Euripides [by Mr. James
 Banister]. Printed with three other
 pieces of the same author. 8vo.
 1780.

109. THE PHŒNIX. Tragi-C.
 by Thomas Middleton. Acted by
 the children of Paul's. 4to. 1607;
 4to. 1630. This is a good play.
 The plot of it is taken from a
 Spanish novel, called *The Force of*
Love; and the scene is laid in
 Ferrara.

170. THE PHŒNIX IN HER
 FLAMES. T. by Sir W. Lower. 4to.
 1639. Scene, Arabia. Langbaine
 supposes this to have been the au-
 thor's first attempt, it having been
 written before he was knighted.

171. PHORMIO. Com. by Ri-
 chard Bernard. 4to. 1598. This
 is only a translation from Terence,
 with some critical and useful
 notes, and additions for the use of
 learners. This play has been also
 translated by Hoole, Patrick, Ech-
 ard, Cooke, Gordon, and Colman;
 but never brought on the stage in
 its own form, although two very
 celebrated poets, viz. Moliere
 among the French, and Otway
 among the English writers, have
 made great use of the plot in their
 respective comedies of *The Cheats*
of Scapin.

172. PHYSIC LIES A BLEED-
 ING; or, *The Apothecary turned*
Doctor. Com. Acted every day
 in most apothecaries shops in Lon-

don, by Thomas Brown. 4to. 1097.

173. **THE PHYSICAL METAMORPHOSIS**; or, *A Treble Discovery*. Farce, by F. Streeter. Svo. 1778. This is a satire on quack doctors; and the principal part of it consists of a speech of one of the fraternity; to introduce which the farce seems to have been written. From the dramatis personæ, it appears to have been acted at a provincial theatre, probably Rochester, where it was printed.

174. **PICCOLOMINI**; or, *The First Part of Wallenstein*. Drama, in five acts, translated from the German of Frederic Schiller, by S. T. Coleridge. Svo. 1800. To this article we shall add the second and concluding part of the *Piccolomini*, which is called **THE DEATH OF WALLENSTEIN**, and was translated also by Mr. Coleridge, Svo. 1800. Neither part has ever been acted. If the portion of history, selected as the subject of these plays, were more interesting than it is to the English reader, there is still a want of spirit and force in the translation, which falls short of doing justice to the poetry of Schiller. It is true, Mr. Coleridge professes that he has rendered his version as literally as the idioms of the two languages would permit; but it may be wished that he had been less strictly scrupulous; as, with the genius that he possesses, we think he might, without having unnecessarily departed from his text, have given more pleasure than he has here done to the admirers of dramatic poetry.

175. **THE PICCOLOMINI'S**. Drama, in five acts; with a Prelude, entitled, *Wallenstein's Camp*. Written by Frederic Schiller, and rendered into English by a Gentleman. Svo. 1806. In this trans-

lation, Schiller himself would hardly recognise his own drama. Never performed.

176. **THE PICTURE**. Tragic-Com. by Ph. Massinger. Acted at the Globe and Black Friars. 4to. 1630. This play met with good success, and indeed deservedly, it having very great merit. The entire plot, incidents, &c. are taken from the 28th Novel of the second volume of Painter's *Palace of Pleasure*, intitled, *A Lady of Bocme*, p. 292, edit. 1567. It was performed by Lowin, Taylor, Benfield, and all the most capital performers of that age, whose names are opposite their respective parts. It has been observed, that there is one objection to this piece, which cannot be got over; because it is particularly wrong to call in magic to assist what ought to be a representation of nature. Batista's reading, therefore, in Nature's hidden secrets, and having thereby formed a portrait of Sophia, which appears to the eyes of Mathias beautiful or deformed, according as she is loyal or disloyal, is certainly revolting and inadmissible; but it has this admirable effect: the poet, by placing his characters in so forcible a situation, is obliged to give them a language adequate to it; and thus the passion of jealousy acquires a peculiar kind of turbulence and agitation, which, from mere conjectural proofs, could not have belonged to it. Of this difficult and delicate task, Massinger has acquitted himself wonderfully; so that if we can bring ourselves to pardon the deception, it will increase our admiration of the author. Novelty was probably his excuse; and he has so availed himself of it, that, perhaps, there cannot in language be found any thing stronger than

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the effect it has produced. See **THE MAGIC PICTURE**.

177. **THE PICTURE**; or, *The Cuckold in Conceit*. A Com. of one act. Svo. 1745. This piece was written by James Miller, and was acted at Drury Lane, after the death of the author. It is taken from the *Cocu Imaginaire*, of Moliere.

178. **THE PICTURE OF PARIS**. Pantomime. First acted at Covent Garden, December 20, 1790. This ingenious entertainment, which met with great success, was said to be the contrivance of Mr. Bonnor; the dialogue and songs by Mr. Merry. Music by Shield. Not printed.

179. **PIERCE OF WINCHESTER**. Play, by Robert Wilson, in conjunction with Dekker and Drayton. Acted 1598:

180. **PIERCE OF EXTON**. Play, by Robert Wilson, assisted by Drayton, Chettle, and Dekker. Acted 1598. Neither of these pieces is now known.

181. **PIETY AND VALOUR**; or, *Derry defended*. Tragi-Comedy. Anonymous. 1692. This play is nowhere mentioned but in *The British Theatre*; and as it is of the same date with a tragi-comedy called *The Siege of Derry*, and it is not very frequent to see two plays on the same subject (though this, indeed, was at that time a very popular one), it is not improbable that these might be only two editions of the same piece, or perhaps (which has not been an uncommon practice) the same edition vamped up with a new title-page, in hopes to quicken the heavy and slow sale of a very indifferent performance which lay on the bookseller's hands.

182. **PIETY IN PATTEMS**. A Sentimental Comedy, by Samuel

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Foote. First acted at the Haymarket, February 15, 1773. This piece was introduced to the stage in an entertainment, called **THE PRIMITIVE PUPPET-SHOW**. The novelty of the performance (which was intended to put down, by ridicule, the then prevailing rage for sentimental comedies, such as *False Delicacy*, &c.) brought such a crowd to see it, that for above an hour the Haymarket was not passable. The doors of the theatre were broken open, and great numbers entered the house without paying any thing for their admission. Hats, swords, canes, cloaks, shoes, &c. were lost among the mob; ladies fainted, &c. &c.

The entertainment was divided into three parts; viz. an Oration, a Comedy, and a Scene with Punch; and as it never was printed, we shall perhaps gratify our readers by a particular account of so singular a piece.

The orchestra being filled with gentlemen, Mr. Foote came forward, and begged permission for the fiddlers to scrape behind the scenes. At seven o'clock the curtain drew up, and he addressed himself to the audience as follows:

"Ladies and Gentlemen,

*"As I have taken the liberty to
"solicit your presence this evening at the representation of a
"new kind of entertainment, it
"becomes necessary for me to
"explain to you what is its nature, and what is its intention.
"I have the honour, gentlemen,
"to produce to you that species
"of the drama, which, from the
"corruption of its original principles, and the inability of its
"latter professors, has sunk into
"such disrepute, and appeared of
"so little importance to the public, that it escaped the jealous*

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“and prying eyes of that minister, who, under the pretence of reformation, has laid every other theatrical representation under the severest restraint.

“It is an exhibition at which few of you have been present since your emancipation from the nursery; and to so low a state has it been reduced, that, like the Thespian comedy, it has been carried about in carts to harvest-homes, wakes, and country fairs; or if it has approached our capital cities, it has appeared in no nobler place than a neglected garret, or a dilapidated suburban stable. Such, gentlemen, has been the fate of that purer part of the drama, which gave employment to the wit and invention, and mirth and manners to the minds, of the first ages of the world: with Rome it flourished, and with Rome it fell. When the Goths compelled the wives and children of the Patricians to solicit alms at the doors of their own palaces, genius, science, elegance, arts, and puppet-shows, sunk in one universal ruin.

“You will perceive, gentlemen, by this exordium, that my intention, this evening, is to produce, or rather restore to the present age, the pure, the primitive Puppet-Show.

“But, first, let me be indulged with a word or two on the antiquity and utility of this truly elegant art.

“It came to Rome from Egypt, through Grecian strainers; for what in reality but puppets were the Esopuses, the Rosciuses, the Dionysiuses, of the Roman theatre? Every part of them, in order to make their figures con-

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“spicuous to a numerous audience, were stuffed and raised beyond their natural proportion, their heads covered with masques, and the mouths of those masques lined with brass, in order to convey the voice to the remotest part of their immense theatres; nothing human was visible, the whole appearance was but a puppet; and whether the voice proceeded from within, or from behind the figure, the difference could not be very essential.

“This, gentlemen, was the first state of the stage in Italy; but in the five hundred and fifteenth year from the foundation of Rome, this art, by an accident, was brought nearer the puppet perfection. Livius Andronicus, who, like your present servant, was both author and actor, upon delivering a popular sentiment in one of his pieces, was so often encored, that, quite exhausted, he declared himself incapable of a further repetition, unless one of his scholars was permitted to mount the stage, and suffered to declaim the passage, which he would attempt to gesticulate; to this the public assented; and from that period the practice was established, of one actor giving the gesture, whilst another delivered the words. This fact will not admit of a doubt, as we receive it from the best authority, that of Livy the historian. Here, gentlemen, by the separation of the personages, you have the puppet complete: at this period he reached his utmost pitch of perfection, and to that lustre we wish this night to restore him. He flourished with the republic, was honoured and protected by the emperors, not

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“ expired till, with the other elegant and imitative arts, he lay buried under the ruins of Rome.

“ Having thus, gentlemen, established the antiquity of the art we wish to restore, let me beg your indulgence for a few words on its utility; and, first, as to the extensive abilities of a puppet; his talents in proper hands are universal, he is equally fluent in every language; Italian, Spanish, nay, even Dutch, are as easy to him as the English. Our modern authors will therefore be spared the trouble of translating, and the public the mortification of hearing, those miserable, melancholy French translations with which our theatres are at present infested; here the muse may appear in her native garb; this will not only save our own tongue from the torture, but do justice to the original author, for the flimsy farces which a French head is forced to invent, and which the French language is only fit to convey.

“ The elegant amusement, too, exhibited at the opposite theatre, may here be produced with equal advantage; as we sing full as well as we speak, without subjecting any of our performers to those infamous artifices, which, under the pretence of improving the talents of the actor, condemn him to a living grave; arts equally a dishonour to the subject, and disgraceful to humanity.

“ As to the figures of our performers, though they may not be objects of temptation, yet we flatter ourselves that their persons will be pleasing at least; but should we be so unfortunate as to fail in this in-

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“ stance, you will be kind enough to give the same allowance to them as to other performers, and consider that they did not fashion themselves. One advantage we cannot help thinking we have over the rest of our race is, that if our persons should not please you at present, we can alter them till they do; and as to the roses and lilies, the real flesh and blood of the face, you will see full as much of it here, as upon any other lady's in the same situation. Our imitative powers and docility, no man must pretend to dispute; whatever is given us, we faithfully execute: if we err, it is the fault of our teachers; and so rooted and firmly fixed is our virtue, that the looser parts of Congreve or Vanbrugh may proceed from our mouths without ever tainting our morals; and such, gentlemen, is our sobriety and temperance, that though we increase population, we shall not add by personal consumption to the present high price of provisions.

“ As a proof too, gentlemen, that we possess that first of the social virtues, the love of our country, no foreigners can be received on our stage: all our actors are the produce of England; we have not ransacked Europe for expensive exotics; this is their native country, the soil from which all of them sprung. To their various families you are none of you strangers. We have modern patriots, made from the box; it is a wood that carries an imposing gloss, and may be easily turned: for constant lovers, we have the circling ivy, crab-stocks for old maids, and weeping willows for

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" Methodist preachers: for mo-
 " dish wives, we have the brittle
 " poplar; their husbands, we
 " shall give you in hornbeam:
 " for the serenity of philosophic
 " unimpassioned tragedy, we have
 " frigid actors hewn out of petri-
 " fied blocks; and a *theatrical*
 " *manager upon stilts made out*
 " *of the mulberry-tree*; for incor-
 " rigible poets, we have plenty of
 " birch; and thorns for fraudu-
 " lent bankrupts, directors, and
 " nabobs; for conjugal virtue, we
 " have the fruitful, the unfading
 " olive; and for public spirit, that
 " lord of the forest, the majestic
 " oak. Of such materials, gentle-
 " men, are our performers com-
 " posed; and that the purity of
 " our stage may not be sullied,
 " we have banished that nimble-
 " footed gentleman, that offspring
 " of an incestuous marriage be-
 " tween Folly and Extravagance,
 " entirely from the scene.

[*Pointing to Harlequin.*]

" Nor, gentlemen, though we
 " have been often accused of
 " choosing the comedies of Ari-
 " stophanes for our model, will
 " we suffer that facetious gentle-
 " man, who was unquestionably
 " one of the personages of the
 " ancient drama (*Pointing to the*
 " *figure of Punch*), to sully our
 " scenes. Indeed, his manners are
 " too rude and licentious for the
 " chastity of the present times:
 " not a single expression shall
 " escape from our mouths that
 " can wound the nicest ear, or
 " produce a blush on the most
 " transparent skin, not even a
 " double entendre from an *Irish*
 " *Widow*.

" As I have the honour, during
 " the summer months, of appear-
 " ing before you decorated with
 " the royal livery, my present

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" employment may to some seem
 " ill-suited to the dignity of that
 " situation: though I am no
 " friend to monopolies, I could
 " wish there was no other Puppet-
 " Show in this town but my own,
 " and that no nobler hands were
 " employed in moving wires and
 " strings than what are concealed
 " by that curtain. There are
 " puppets, though formed of flesh
 " and blood, full as passive, full
 " as obedient as mine; but that
 " mine may not have the disgrace
 " of being confounded with those
 " of that composition, permit me
 " to desire, that you will profit
 " by the error of a raw country
 " girl:

" Being brought by her friends
 " for the first time to a puppet-
 " show, she was so struck with
 " the spirit and truth of the imi-
 " tation, that it was scarce pos-
 " sible to convince her, but all
 " the puppets were players; be-
 " ing carried the succeeding night
 " to one of the theatres, it be-
 " came equally difficult to satisfy
 " her, but that all the players were
 " puppets.

" But the infinite difference
 " that will be found between the
 " different performers will, I flat-
 " ter myself, make it impossible
 " for any of my present hearers
 " to commit that mistake; to
 " which of us the superiority is
 " due, your voices this night will
 " determine.

" Permit me just to observe,
 " gentlemen, that our theatre is
 " yet in its infancy, but that its
 " progress must depend upon you.
 " The imagination of an individual
 " may give rise to an elegant art,
 " but it is the sunshine of public
 " favour only that can mature it."

He then informed the audience,
 that the piece about to be per-

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formed was a *Sentimental Comedy*, called *THE HANDSOME HOUSE-MAID*; or, *Piety in Pattens*: that the audience would not discover much wit and humour in it; for that his brother-writers had all agreed it was highly improper, and beneath the dignity of a mixed assembly, to show any signs of joyful satisfaction; and that creating a laugh was forcing the higher order of an audience to a vulgar and mean use of their muscles: he had therefore, like them, given up the sensual for the sentimental style.

When the curtain drew up, a figure, admirably well made and dressed, was discovered bowing to the audience; and, according to the usual contrivance at a puppet-show, he spoke a humorous prologue; in which he personated a sapling, declared himself the offspring of an oak, that had been made into a vessel, which was now laid up to rot in a dock; and that he stood forth a cudgel for the present follies of the age. The piece was of two acts; the story, a servant-girl whose master had fallen in love with her; and being offered a settlement by him, is warned by Thomas the Butler, who loves her, and tells her to beware of her master; for if she once loses her virtue, she will have no pretensions to chastity. She takes his advice, and slights her master, who, overcome by her honest principles, and the strength of his passion, offers to marry her: she begs Thomas may be by, to hear the reply she gives to such a noble offer; when she immediately bestows her hand on the Butler for counselling her so well. The Squire, vanquished by such goodness, gives his consent to their junction; when the heroine, out

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of gratitude for his great condescension, resolves to marry neither, and to live single, although she loves them both.

Just at the conclusion of the piece a constable enters to take up the puppets, and carry them before Justice Girkin, an oilman in the Strand, who has issued his warrant for their apprehension as vagrants, together with Foote. A most laughable examination-scene ensues at the Justice's house, where the puppets are brought, and the Counsellors Quirk (a Scotch advocate) and Quibble appear; one against, the other for, the puppets. It is agreed, that the puppets cannot be committed or punished under the vagrant act; as all the whipping in the world could never make them labour; and the food prescribed to be given, viz. bread and water, nothing could induce them either to chew or swallow. An argument ensues, what shall be done with Foote: the Scotchman says he ought to be sent to the house of correction, as *he* is surely no puppet; the other declares he will not altogether agree to that; for that Foote is certainly, a fourth part of him, a puppet; his left leg being composed of the same materials as his figures; and if he is committed as a man, the puppet part of him has a right to his action for damages; on the other hand, if he is committed as a puppet, the body may sue for false imprisonment. It is at length decided, by learnedly consenting that the only way will be, by waiting till they can catch his body without his leg, or his leg without his body.

This entertainment was rather too short; and the comedy, as was premised in the exordium, occa-

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sionally insipid; on the whole, however, it had a very considerable share of merit. The humour and originality of the matter was alone sufficient to ground a claim on for liberal encouragement. In the comedy some laughable ridicule is thrown on the stale, hash-meat truths which modern writers are so eternally cramming their pieces with, under the name of *sentiment*. The audience, however, did not universally relish the matter; it appears, that they did not entirely conceive the drift of the representation before them. They did not distinguish that it was a burlesque of a very insipid species of dramatic writing, then too prevalent and too successful; and that the subject therefore would not afford an opportunity of throwing in the quantity of humour that Mr. Foote's productions generally abounded with.

After it was concluded, Mr. Foote told the audience, that during the performance he had observed several essential improvements which he could make in future, if it was their pleasure that he should persevere in his attempt to revive this species of the drama; but that he paid too great a deference to the sense of the public to obtrude any entertainment upon them which they objected to. A general plaudit ensued, and he quitted the stage; but the music striking up with a design to play the audience out of the theatre, they thought something more was about to be produced, and therefore stayed in the house; and on a performer's telling them that all was finished, a great noise began: Mr. Foote was called for, and made an apology, which satisfied many. The galleries, however, would not be contented, but be-

gan rioting, and tore up a bench or two. Some few in the pit also were rather troublesome, and broke down the orchestra.

By the advice of a friend, Mr. Foote was preparing to speak his prologue to *The Author*, as a matter apposite to the present disturbance, but the gallery would not suffer him to go on with it. At length it was agreed, that the contest relative to the repetition of the puppet-show should be decided by holding-up of hands; when three to one appeared in favour of it. The gentlemen in the boxes, and the greater part of the pit, behaved with candour and propriety; but from the illiberal conduct of the gallery, it seemed as if some of the persons there had come to the theatre not in hopes of seeing a *primitive* but a *modern* puppet-show; and that they grew out of temper because Punch, his wife Joan, and little Ben the Sailor, did not make their appearance. The figures were nearly as large as the life, constructed with admirable skill, all exceedingly well dressed, their action managed with great adroitness, and their features made striking and expressive.

On Saturday, March 6, Mr. Foote's theatre was again opened for a renewal of his attempt to revive the Primitive Puppet-show. The sentimental comedy of *The Handsome Housemaid*, or *Piety in Pattens* (in which two new songs were introduced, and sung by Mrs. Jewell), was performed in a manner more regular and perfect than before: the audience tasted the salt of the satire, by loudly approving what might justly be termed *Foote's Mirror for sentimental writers*. On its first exhibition the entertainment was too short, but it was now very con-

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considerably lengthened. After the exordium, the comedy, and the justice-scene, Punch was introduced, who complained loudly of Foote's interfering in his immediate province, without calling for his assistance: he attacked the humourist, as having been *touched* to be silent on some characters whom it had been reported he meant to satirize, and particularly mentioned a barrister of considerable fame and practice: Foote, however, replied, "He is too fond of a fee himself, to part with one to silence me." Punch then declared himself well qualified to succeed in the drama, both as an author and an actor; as a proof of the former, he produced to the manager two theatrical performances; Mr. Foote read the titles; the first of which was, *The Bastard Baronet*; or, *Punch in a Puddle*; on which Foote remarked, that this was a dangerous subject, and expressed a dislike of the word "puddle," for fear it should lead to too gross an idea. The second piece was called *The Ceded Island*; or, *the Carribees cribbled*. This Punch declared was a tragedy after his very best manner; for what with the *suord* and the *season*, the actors on each side must be left dead on the stage.—After this, Punch insisted on being engaged as a principal performer; and, as a proof of his merit as an actor, he imitated the manner and voice of Mr. Barry, Mr. Reddish, Mr. Caunteriey, Mr. King, Mr. Hartry, Mr. Weston, Mr. Bannister, and Mr. Vernon. Foote paid him some compliments on his mimicry; but Punch, as a part of his bargain, demanded that his wife Joan also should be engaged: a jest or two was cracked on the deformity of her

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face and person; but Foote positively refused to engage her, and gave his refusal in words, form, and manner, so similar to the language and method of Mr. Garrick, that the house could not but see the imitative intention, and applaud the successful imitator.

183. PIGNY REVELS. Pantomime. Acted at Drury Lane, 1773.

184. THE PILGRIM. Com. by Beaumont and Fletcher. Fol. 1647; Svo. 1778. This is a good play, and met with approbation. It has several times been revived, in an altered state.

185. THE PILGRIM. Com. 4to. 1700. The foregoing piece revived by Sir John Vanbrugh, at the Theatre Royal in Drury Lane; with a new prologue and epilogue, and a secular masque, by Mr. Dryden; being the last of that great poet's works, and written a very little before his death; yet do they stand as a proof, with how strong a brilliancy his poetic fires glowed, even to the last. The prologue is pointed with great severity against Sir Richard Blackmore, who, though by no means a first-rate poet, yet we cannot help thinking deserving of more immortality, than either the envy or ill-nature of his brother wits have, by their ridicule on his works, permitted the prejudices of mankind, ever easily led aside by what they imagine a superior judgment, to grant him. This comedy, however, when revived in 1750, together with the secular masque, by the managers of Drury Lane Theatre, though very well, nay, in some of the characters, very greatly performed, did not meet with the applause it might reasonably have expected. Such is the

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difference of taste at different periods!

186. *THE PILGRIM*. Comedy, altered by J. P. Kemble. Acted at Drury Lane. Svo. 1787. This piece had already been altered by Sir John Vanbrugh (not Dryden, as Mr. Kemble supposed), but not in a manner to render it free from faults. Some of these, particularly the indecencies with which it abounded, are here removed, and the whole is rendered more fit for the stage. We doubt, however, the propriety of turning Fletcher's verse into prose.

187. *THE PILGRIM*. Trag. by Thomas Killigrew. Fol. 1664. This play was written at Paris, 1651, while the author was on his travels; but does not seem calculated for representation. Dedicated to the Countess of Carnarvon. The scene, Millain.

188. *THE PILGRIMAGE TO PARNASSUS*. Comedy, by the author of *The Return from Parnassus*. This play was never printed, but is mentioned by Mr. Malone as having once existed.

189. *THE PILGRIMS*; or, *The Happy Converts*. A Dramatic Entertainment, by W. Harrison. 4to. 1701. This was never acted, yet is very far from being devoid of merit. The scene is laid in London.

190. *PILL AND DROP*. A Piece, ascribed, by *The British Theatre*, to John Kelly; but which seems not to have been printed. Chetwood says, it was an entertainment in favour of Pill and Drop Ward, as he was called.

191. *A PILL FOR THE DOCTOR*; or, *The Triple Wedding*. Musical Entertainment. Anonym. Acted at the Royalty Theatre. 8vo. 1790.

192. *THE PINDAR OF WAKE-*

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FIELD. See *GEORGE A GREENE*.

193. *THE PIRATE*. A Play, by Robert Davenport. Not printed. See Mr. Malone's *Attempt to ascertain the Dates of Shakspeare's Plays*, p. 331.

194. *THE PIRATES*. Com. Op. by James Cobb. Acted, with great success, by the Drury Lane Company, while they were at the Opera House. Songs only printed. Svo. 1792. Music by Storace.

195. *PISCATOR*; or, *The Fisher caught*. Com. by John Hoker. Of this play we know nothing but that it is mentioned as the production of this author, by Wood, in his *Athen. Oxon*. It is said to have been written in 1535. Not printed.

196. *THE PISCATORY*. A piece under this title is thus noticed in a MS. in the Dering Library, containing a list of plays performed before the King there:

"On the next Monday [13th March 1614], *THE PISCATORY*, 'an English Comedy, was acted 'before the University, in Kinges 'College; which Master *Fletcher*, 'of that college, had provided, 'if the King should have tarried 'another night.'" See *SICELIDES*; of which, probably, this was a second title.

197. *PISO'S CONSPIRACY*. Trag. Anonymous. 4to. 1676. Acted at the Duke's Theatre. This is no more than the *Tragedy of Nero*, a little altered, and printed with a new title.

198. *PITTY THE MAID*. Play, entered on the book of the Stationers' Company, Nov. 29, 1653, but not printed.

199. *PIZARRO*. Trag. in five acts, as performed at the Theatre Royal in Drury Lane. Taken from the German Drama of Kotzebue; and adapted to the English stage,

By Richard Brinsley Sheridan. 8vo. 1799, &c. &c. It passed through 29 editions, each of 1000 copies, and was wonderfully productive to the treasury of the Theatre, by its extraordinary attractions of interest, music, and spectacle. Some animating allusions to the invasion of England, at that time threatened by Buonaparte, were highly applauded; of which the principal is the following, from the pen of Mr. Sheridan, in a scene between Ataliba, the King of Quito, and Rolla, the Peruvian general:

Ata. In the welfare of his children lives the happiness of their King. Friends, what is the temper of our soldiers?

Rol. Such as becomes the cause which they support; their cry is, Victory or death! our King! our Country! and our God!

Ata. Thou, Rolla, in the hour of peril, hast been wont to animate the spirit of their leaders, ere we proceed to consecrate the banners which thy valour knows so well to guard.

Rol. Yet never was the hour of peril near, when to inspire them words were so little needed. My brave associates—partners of my toil, my feelings, and my fame!—can Rolla's words add vigour to the virtuous energies which inspire your hearts?—No—you have judged as I have, the foulness of the crafty plea by which these bold invaders would delude you—Your generous spirit has compared, as mine has, the motives, which, in a war like this, can animate *their* minds, and *ours*.—*THEY*, by a strange frenzy driven, fight for power, for plunder, and extended rule—we, for our country, our altars, and our homes.—*THEY* follow an Adventurer whom they fear—and obey a power which

they hate—we serve a Monarch whom we love—a God whom we adore.—Whene'er they move in anger, desolation tracks their progress!—Where'er they pause in amity, affliction mourns their friendship!—They boast, they come but to improve our state, enlarge our thoughts, and free us from the yoke of error!—Yes—*THEY* will give enlightened freedom to *our* minds, who are themselves the slaves of passion, avarice, and pride.—They offer us their protection—Yes, such protection as vultures give to lambs—covering and devouring them!—They call on us to barter all of good we have inherited and proved, for the desperate chance of something better which they promise.—Be our plain answer this: The throne we honour is the **PEOPLE'S CHOICE**.—the laws we reverence are our brave fathers' legacy—the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope of bliss beyond the grave. Tell your invaders this, and tell them too, we seek no change; and, least of all, such change as they would bring us."

This very successful piece was dedicated by Mr. Sheridan to his lady, in the following words:

"To HER, whose approbation
"of this drama, and whose peculiar
"delight in the applause it
"has received from the public,
"have been to ME the highest
"gratification its success has produced—I dedicate this play.

"RICH. BRINSLEY SHERIDAN."
200. PIZARRO, as altered by Mr. Sheridan, translated into German; so managed, as to correspond page to page with the English. By Constantine Geisweiler. 8vo. 1799.

201. PIZARRO IN PERU; or,

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The Death of Rolla. Translated from Kotzebue, by Thomas Dutton, A.M. 8vo. No date. [1799.] Never acted. This version is accompanied by notes, illustrations, and criticisms. The running-title is, most ridiculously, varied; being, *The Spaniards in Peru*; or, &c.

202. PIZARRO; or, *The Death of Rolla.* Trag. translated from Kotzebue, by Richard Heron. 8vo. 1799. Never acted. There is little to recommend in this piece.

203. PIZARRO. Trag. in blank verse, preserving as faithfully as was practicable the original dialogue, by M. West. 12mo. 1799. Printed at Dublin.

204. PIZARRO. Trag. in five acts; differing widely from all other *Pizarro's* in respect of characters, sentiments, language, incidents, and catastrophe, by a North Briton. 8vo. No date. [1799.] Never acted. A despicable production, abounding with grammatical blunders.

205. PIZARRO; or, *The Death of Rolla.* Romantic Trag. translated from Kotzebue, by Benjamin Thompson. 8vo. 1800. Never performed. The translation, however, is well executed.

See ROLLA; and THE SPANIARDS IN PERU.

206. THE PLAGUE OF RICHES; or, *L'Embaras des Richesses.* C. French and English. 12mo. 1735. This is only a translation by Ozell of a French comedy, but never intended for the stage.

207. THE PLAIN DEALER. A Comedy, by William Wycherley. Acted at the Theatre Royal. 4to. 1677 (three editions); 4to. 1686; 4to. 1691; 4to. 1694; 4to. 1700. This play is looked upon as the most capital of our author's pieces; and indeed Dryden has given it the character of being the bold-est, most general, and most use-

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ful satire, that was ever presented on the English stage. Dryden's praise, however, may merit some abatement. Dr. Warton is of opinion, that this comedy is inferior to the original of Moliere, from whence it is taken: "Alcestes (says he) has not that bitterness of spirit, and has much more humanity and honour than Manly. Writers transmute their own characters into their works: Wycherley was a vain and profligate libertine; Moliere was beloved for his candour, sweetness of temper, and integrity. Major Oldfox is taken from Scarron's *City Romance*." The character of Lord Plausible is said to have been intended for George Lord Berkeley, who was created Earl of Berkeley by King Charles II.; a nobleman of strict virtue and piety, and of the most undistinguished affability to men of all ranks and parties. "It is remarkable (adds Dr. Warton) that the French did not relish this incomparable comedy (*The Misanthrope*) on the three first representations. The strokes of satire were too subtle and delicate to be felt by the generality of the audience, who expected only the gross diversion of laughing; so that, at the fourth time of its being acted, the author was forced to add one of his coarsest farces: but Boileau, in the mean time, affirmed, that it was the capital work of their stage, and that the people would one time be induced to think so."

We shall add one more judgment respecting Wycherley's play; of the plot of which, Mr. Dibdin says it is, perhaps, one of the happiest that ever was invented. An amiable man, who has estranged his heart from a friend and a

mistress who love and value him, for a man and a woman who deceive and betray him; who is so infatuated with his absurd partiality, that he is made to be unjust and ungenerous, with an honourable and noble heart, and who at length corrects his follies, and secures to himself happiness for life, by the detection of his false friends, and a conviction of their truth who had been faithful to him, is a most admirable groundwork indeed. Nor is the justice thrown into the episode less dramatic or less meritorious; and what keeps it in place is, that, though it is interesting and useful in the piece, it is still episode. *The Misanthrope* [of Moliere], and other things, seem to have been in Wycherley's mind when he traced his characters; but when subjects are so well handled, it is but mean cavilling to say much about it; and in revenge, if he had recourse to French writers, English writers have had recourse to him; and to such effect, as to make the world believe those pictures original which they have only traced upon his canvas.

208. *THE PLAIN DEALER*. C. by Isaac Bickerstaff. Acted at Drury Lane. 8vo. 1766, 1767. In this alteration from Wycherley's comedy with the same title, the principal character is wretchedly mutilated. Much of his manly satire is omitted, while all his misanthropy is preserved.

209. *PLANETOMACHIA*; or, *The First Part of the General Opposition of the Seven Planets*. Com. by R. Green. 4to. 1585. This play Antony Wood tells us he had seen. *Fæsti Oxonienses*.

210. *THE PLANTERS OF THE VINEYARD*; or, *The Kirk Sessions confounded*. Com. 1771. In Mr.

Oulton's list; but we have never met with the piece, which would seem to have been of a local and temporary nature.

211. *THE PLATONIC LADY*. Com. by Mrs. Centlivre. Acted at the Haymarket. 4to. 1707. This is not one of her best plays, and is now never acted. The prologue was written by Captain Geo. Farquhar. Scene, London.

212. *THE PLATONIC LOVERS*. A Tragi-Comedy, by Sir William Davenant. Acted at Black Friars. 4to. 1636; 8vo. 1665. Scene, Sicily.

213. *THE PLATONIC WIFE*. Com. by Mrs. Griffith. Acted at Drury Lane. 8vo. 1765. The hint of this drama was taken from one of the *Contes Moraux* of Marmontel, called *L'Heureux Divorce*. It met with little success, being acted only six nights. It has been well observed, that the character of the heroine, and the title of the play, do not perfectly agree—she is not a *platonic*, but a *romantic* wife, who has taken a disgust at her husband, for having abated of the attentions and gallantries of the lover after marriage. It is, however, just to ridicule that fanciful delicacy and refinement which, expecting more than is consistent with the condition of life, does not enjoy the degree of felicity that life can give.

This piece was nearly condemned on the first night of its performance; a circumstance which a biographer of Mrs. Griffith hesitates not to impute to misconduct in the managers (Mr. Garrick being at that time out of the kingdom). The crisis of the story, says he, “turned upon the circumstances of two portraits of the principal female character, in different situations of her con-

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“duct. These were very material and interesting objects in the performance, and ought, therefore, to have been executed by some masterly hand.

“An eminent artist, just then arriving from Italy, offered to paint both the pictures gratis, from the sittings of Mrs. Yates, who was to perform the part relative to them; and to make them a present to the house; as considering this a proper place for affording a specimen of his talents to the numerous audiences that might be supposed to crowd the theatre on that occasion, from the favourable opinion the public had already conceived of the merits of the author's former writings.

“But this advantageous proposal was most unaccountably rejected by the then managers, who chose to employ their common scene-painter, and at their own expense to daub two such wretched physiognomies, as none of the aleconners of Drury Lane would have suffered to stand before the beer-houses in their district, for fear of hurting the excise. The natural consequence of which was, that upon the apparition of these *Saracens' Heads*, the spectators, seeing a fond loversighing and ejaculating to a sign-post, were seized with such alternate fits of laughing and hissing, that the performance continued interrupted and embarrassed while these *lunnæ* remained before the curtain. But the more judicious part of the audience, distinguishing the merits of the piece from the faults of its misrepresentation, saved it from destruction that night; and before the next, these *spectacles* were sufficiently

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“amended to be tolerated by the indulgence of the town.”

214. *PLAY*. By Sir David Lindsay. 4to. 1602. Printed by R. Charteris, at Edinburgh. Reprinted in vol. ii. of Pinkerton's *Collection of Scottish Poems*, reprinted from scarce editions, 8vo. 1792. “The date of this singular production (says the republisher) may be clearly ascertained in the following manner: The battle of Pinkey, fought in Sept. 1547, is mentioned p. 11, and elsewhere; so that it was composed after that year. From p. 19, the 7th of June, in the year in which it was acted, was Whitsun Tuesday; so that Easter fell of course on the 17th day of April; which in no year in that century, after 1547, did happen, except in 1552, in which year was also the war between Germany and France, mentioned in p. 97; so that 1552 is the fixt date of this drama.”

It consists of eight interludes, viz.

1. The Auld Man and his Wife.
 2. Humanitie and Sensualitie.
 3. The Pairman and the Pardonar.
 4. The Sermon of Folly.
 5. Flattery, Deceit, and Falshood, mislead King Humanitie.
 6. The Three Vices overcome Truth and Chastity.
 7. The Parliament of Correction.
 8. The Punishment of the Vices.
- “The action of this long play began at seven o'clock in the morning, p. 5; and the first part concluded at dinner-time, or about eleven o'clock, p. 216; so that the conclusion may have taken place about four or five o'clock. This duration seems to have been borrowed from the

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“ old Mysteries ; but the piece itself is of a mixt class, partaking nothing with the mysteries or dramas founded on Scripture, and on the lives of saints ; but mingling the plan of the Moralities, in which ideal personifications, virtues, vices, &c. appear with that of the genuine drama. No Scottish mysteries remain ; and this production is the earliest effort of the Scottish dramatic Muse. It was at least twice acted ; once at Coupar in Fife, and once near Edinburgh. The stage was only a spot of ground, divided from the surrounding audience by a ditch : in the midst was a pavilion for the actors to retire and enter ; and a chair of state was placed on a high platform for the royal personages represented. All these particulars appear from different passages of the play. This was, doubtless, the most useful one ever written or acted, and may be supposed to have contributed more to the reformation in Scotland, than all the sermons of “ John Knox.” Its spirit is bold and daring, but stained with obscenities, which even the editor of this work has not had the courage, notwithstanding his defence of them, to expose to public view. It has also some humour, and is not deficient in poetry.

The republication was from the Bannatyne MSS. in the Advocates’ library, Edinburgh, corrected from the very scarce edition of 1602.

215. A PLAY *betwene* JOHAN the Husband, TYB the Wife, and Sir JOHAN the Priest. By John Heywood. 4to. *Imprynted at London by William Rastall, the xii Day of February 1533.* This piece,

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and some others of this author’s, which we shall presently have occasion to speak of, are mentioned in the *Museum Ashmoleanum*. They are printed in the old black letter, written in metre, and not divided into acts, and are some of the earliest, if not the very earliest, dramatic pieces printed in London.

216. A PLAY *betwene* the Pardoner and the Frere, the Curate, and Neybour Pratte. An Interlude, by John Heywood. *Imprynted by Wylliam Rastall, 5th of April 1533.* Black letter. 4to. See Ames, 162.

217. THE PLAYERS REHEARSAL. Dean Swift is said by George Faulkner to have written two acts of a comedy under this title, which he sent to Gay to finish ; but what became of it we know not.

218. THE PLAY IS OVER. Dramatic Proverb. This is a translation from the French of M. Carmentel, by Thomas Holcroft ; and printed in the second volume of his *Travels from Hamburgh to Paris*, 4to. 1804.

219. A PLAYHOUSE TO BE LET. A Comedy, by Sir William Davenant. Fol. 1673. This piece is only an assemblage of several little detached pieces in the dramatic way, written in the time of Oliver Cromwell, and during the prohibition of theatrical representations. These are connected with one another by the addition of a first act by way of introduction, each act afterwards being a separate piece ; e. g. the second is a translation of Moliere’s *Cocu Imaginaire*, purposely thrown into a kind of jargon or broken English, like that spoken by Frenchmen who have not been long in England. The third and fourth acts are tra-

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gical, or rather a species of opera, representing, by vocal and instrumental music, and by the art of perspective in scenes, the history of Sir Francis Drake, &c. and the cruelty of the Spaniards in Peru: and the fifth a tragedie travestie, or farce in burlesque verse, on the actions of Cæsar, Antony, and Cleopatra. The last of these pieces was also performed separately at the Theatre in Dorset Gardens, by way of farce, after the tragedy of *Pompey*, written by Mrs. Catherine Philips.

220. *THE PLAY IS THE PLOT*. Com. by John Durant Breval. Acted at Drury Lane. 4to. 1718. This play the author himself confesses to be mere farce, and it consequently met with but indifferent success: it has, however, furnished the materials for two farces, called *The Strollers*, and *The Mock Countess*, which succeeded better. —Part of it seems to be translated from some of the French interludes in the *Theatre Italien*. The scene lies at a village in Bedfordshire. Curll, in an impudent letter to Colley Cibber, says, that the character of Peter Pyrate, in this play, is justly his due. Must we understand by this, that Breval was thought at the time to have drawn it for Colley?

221. *THE PLAY of a WOMAN*. By Henry Chettle. Acted 1598. Not now known.

222. *THE PLAY of CARDS*. This play was never printed. It is, however, mentioned by Mr. Malone, in his *Attempt*, &c. p. 331.

223. *A PLAY of GENTILNESS and NOBILITIE*. An Interlude, in two parts, by John Heywood. 4to. This has no date, but is about 1535.

224. *A PLAY of LOVE*. An

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Interlude, by John Heywood. 4to. 1533.

225. *THE PLAY of ST. CATHERINE*. Not printed. This play is called by Warton (*History of English Poetry*, vol. i.) the first drama exhibited in England. It was written by Geoffrey of Dunstable, and acted by his scholars.

226. *THE PLAY of THE WETHER*. A newe and a very mery Enterlude of all manner Wethers. Made by John Heywood. Imprinted by W. Rastell. B. L. large 4to. 1533. *Cum privilegio*.

The players names.

Jupiter, a god.
Mery Reporte, the Vyce.
The Geutylman.
The Merchaunt.
The Ranger.
The Water-myller.
The Wynde-myller.
The Gentywoman.
The Launder.

A Boy the least that can play.

For the following account of this very ancient dramatic piece (of which only an imperfect copy is in the University library, Cambridge, D. 5. 42) we are under obligation to a correspondent in the *Censura Literaria*; a work justly held in high estimation by all antiquaries in literature:

“ In ‘ The Play of the Wether,’
“ the first person who makes his
“ appearance on the stage is Ju-
“ piter; he, after the manner of
“ a chorus, explains to the audi-
“ ence the plan and occasion of
“ the drama: this originates in the
“ various misfortunes and incon-
“ veniences which arise from the
“ contrary dispositions of ‘ Saturne,
“ Phœbus, Eolus, and Phebe;’
“ who being cited before the cloud-
“ compelling deity, each makes
“ complaint against the other, and

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“ all agree in declaring that, notwithstanding their several endeavours to promote the benefit of mankind, they are constantly thwarted by the actions of their companions in power. Saturn first accuses Phœbus, who, by the heat of his morning rays, melts the frost, and thus renders the labour of the night useless : to this charge the god makes no reply, but joined by his late opponent Saturn exclaims against Phebe, whose showers they find alike prejudicial to frost and heat; she in return is silent, and all three then fall upon poor Eolus, who, say they,

“ When he is dysposed his blastes to blow,
“ Suffereth neyther sone shyne, rayne, nor snow.

“ To remedy these evils they propose investing Jupiter with their command, who determines to call together such mortals as may have suffered, and, hearing their petitions, act accordingly.

“ Thus far Jupiter himself leads us : when we are introduced to Mery Reporte, who, after some facetious discourse, is appointed messenger to declare the intention of the deity to every nation : he departs, and here, I conceive, ends the first act *.

“ Mery Reporte, having executed his commission, returns, and informs us of the numerous places he has visited : then appears the first petitioner, who proves to be ‘ the gentylman ;’ after some conversation with

* “ Jupiter speaks seven lines after ‘ Mery Report goeth out.’ The stage direction in the margin says, ‘ At thende of this staf the god hath a song played in his trone, or Mery Report some in.’ ”

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“ ‘ the Vyce,’ not of the most delicate nature, he entreats for

— “ Wether pleasaunt,
“ Drye and not mysty, the wynde calme and styll,
“ That after our houndes journeyng so meryly,
“ Chasyng the dere ouer dale and hyll,
“ In heyrng we may folow, and to comfort the cry.

“ After this personage we have the remaining characters, who all differ in their requests, which are thus, afterwards, related to Jupiter by Mery Reporte :

“ The fyrst sewter before your selfe dyd appere,

“ A gentylman desyryng wether clere,
“ Clowdy nor mysty, nor no wynde to blow,

“ For hurt in hys huntynge ; and then, as ye know †,

“ The marchaunt sewde for all of that kynde,

“ For wether clere and measurable wynde,

“ As they maye best bere theyr saylys to make spede ;

“ And streight after thys there came to me in dede

“ An other man, who naymd himself a ranger,

“ And sayd all of hys crafte be farre brought in daunger

“ For lacke of lyvyng, whyche chiefly ys wyndefall,

“ But he playnely sayth there bloweth no wynde at all ;

“ Wherefore he desyeth for encrease of theyr fleecys

“ Extreme rage of wynde trees to tere in peces ;

“ Then came a water-myller, and he cryed out

“ For water, and sayde the wynde was so stout,

† “ Jupiter himself was present during the conversation with the gentleman, and merchant; he then leaves Mery Report to interrogate the remaining suppliants, who are not all on the stage together, one entering as the other withdraws.”

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" The rayne could not fall, wherfore he
 made request
 " For plenty of rayne to set the wynde
 at rest ;
 " And then syr there came a wynde-
 myller in,
 " Who sayde for the rayne he could no
 wynde wyn.
 " The water he wysht to be banyshd all,
 " Besechyng your grace of wynde con-
 tinuall ;
 " Then came there an other that wolde
 banysh all this,
 " A goodly dame an ydyl thynge i wys,
 " Wynde rayne nor froste nor sonshyne
 wold she haue,
 " But fayre close wether her beautye to
 saue ;
 " Then came there a nother that lyueth
 by laundry,
 " Who muste haue wether hote and
 clere here clothys to dry ;
 " Then came there a boy for froste and
 snow continuall,
 " Snow to make snowballys and frost for
 his pytfale *,
 " For whyche god wore he seweth full
 gredely.

" Having thus enumerated the
 " desires of the mortals, Jupiter
 " sends for and addresses them ;
 " he promises to fulfil every re-
 " quest at due seasons, by which
 " means all occupations may pros-
 " per without one retarding the
 " other : he continues,

" Now on the tother syde yf we had
 graunted
 " The full of some one sewt, and no mo,
 " And from all the rest the wether had
 forbyd,
 " Yet who so hadde obtayned, had wonne
 his owne wo ;
 " There is no one craft that can preserue
 man so,
 " But by other craftes of necessitye
 " He muste haue myche parte of his
 commodyte.

* " This pytfale, by the former part
 " of the play, I conceive to be a decoy
 " to entrap birds :

" And to here the byrdes how they
 flycker theyr wynges,
 " In the pytfale I say yt passeth all
 thynges."

" All to serue at onces, and one de-
 stroy a nother,
 " Or ellys to serue one, and destroy all
 the rest,
 " Nother wyll we do the t'one, nor the
 tother,
 " But serue as many or as few as we
 thynke best ;
 " And where or what tyme to serve
 moste or lest,
 " The dyreceyon of that doutles shall
 stande
 " Perpetually in the power of our
 hande.
 " Wherfore we wyll the hole worlde
 to attende,
 " Eche sort on suche wether as for them
 doth fall,
 " Now one, now other, as lyketh vs to
 sende,
 " Who that hath yt ply it, and suer we
 shall
 " So gyde the wether in course to you
 all,
 " That eche wyth other ye shall hole
 remayne
 " In pleasure and plentyfull welth cer-
 tayne.

" At this determination each
 " petitioner is satisfied, and re-
 " turns thanks for the mildness
 " and clemency with which he
 " has been treated. And here, as
 " I suppose, the play ends : the
 " copy from which I have written
 " the above wants about the last
 " page ; seven out of the eight
 " have expressed their gratitude,
 " and the boy is the only one re-
 " maining, whose speech, if it
 " accords with those of his com-
 " panions, takes up two lines ;
 " we may then suppose either Ju-
 " piter or Mery Reporte address
 " the audience by way of epi-
 " logue."

This author was the second writ-
 ter whose dramatic works were
 printed. An edition of this play
 was printed by Robert Wyer, in
 4to. See Ames, 157.

227. PLAYS LATELY ACTED AT
 PARIS. 4 vols. 8vo. 1800.

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223. PLAYS WRITTEN FOR A PRIVATE THEATRE. See DAVIES, WILLIAM, Vol. I.

229. PLEASURE RECONCILED TO VIRTUE. Fol. 1692; Svo. 1756. A Masque, by Ben Jonson, presented at court before King James I. 1619; with an additional masque for the Honour of Hales, in which the scene is changed from the mountain Atlas, as before, to Craig-Eriri. This latter part is mentioned in some of the catalogues, but erroneously, as a distinct piece of itself.

230. THE PLEASURES OF ANARCHY. A Dramatic Sermon, in five acts. To which is prefixed, a map illustrative of the work. Svo. 1809. A most absurd performance.

231. THE PLOT; or, *Pill and Drop*. A Pantomimical Entertainment. Svo. 1735. This piece was acted at Drury Lane; and we suppose it to be the same as ascribed by Chetwood (under the second title only) to Mr. John Kelly.

232. PLOT AND COUNTERPLOT; or, *The Portrait of Michael Cervantes*. Farce, by Charles Kemble. Acted, with great success, at the Haymarket. Svo. 1808. This is an alteration from a French piece, in three acts, called *Le Portrait de Michael Cervantes*, to adapt it to the English stage. The story of this piece is formed by the numerous contrivances that are practised by two intriguing lovers, in order to gain admission to a lady, whom both admire, and who is the daughter of an eminent painter. Their stratagems turn upon the artist's eagerness to paint a portrait from the dead body of the celebrated Cervantes. His watchfulness is eluded; one of the lovers carries off the lady, the other

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rescues her by force of arms, and the victor at last is made happy by the confirmed possession of his prize. The intricacies of the plot, and of its corresponding counter-plot, are managed in a very artful and ingenious manner; the incidents are naturally connected together, and individually possess all that kind of merit which is required in this class of composition, viz. unexpected whim, and broad drollery. On the first night of performance, an apology was necessary to be made to the audience, for the unexpected absence of Mr. Putnam, through indisposition; and Mr. Charles Kemble himself performed the character of the more active, but ultimately unsuccessful lover, which was to have been played by Mr. Putnam. The highest praise was due to the admirable performance of Mr. Fawcett and Mr. Liston, who, in broad farce, are at this day unrivalled actors.

233. A PLOT AND NO PLOT. Com. by J. Dennis. Acted at Drury Lane. 4to. No date. [1697.] This play was intended by its author as a satire upon the credulity of the Jacobite party of those days. It is regular as to the unities, but, as a party play, met with little success.

234. PLOTS! or, *The North Tower*. Melo-Dram. Op. by S. J. Arnold. First acted by the English Opera Company, at the Lyceum, Sept. 3, 1810. The scene is on the borders of Scotland. Baron Hexamdale, on the English side, refuses his daughter in marriage to Earl Malcolm, on the Scottish side: and the latter endeavours to revenge himself by surprising the Baron's castle, &c.; but is prevented from executing his purpose by Gondibert, a found-

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ling whom the Baron had protected. This youth turns out to be the real heir to the title and possessions of Earl Malcolm, and marries the Baron's daughter. The piece was well received. Not printed. Music by M. P. King.

235. *THE PLOTTING LOVERS*; or, *The Dismal Squire*. Farce, by Charles Shadwell. 12mo. 1720. This piece was acted in Dublin. It is a translation, with liberty, of Moliere's *Mons. de Pourceaugnac*, that is to say, that whole play of three acts is reduced into one, every incident and humorous passage of any consequence, however, being preserved in it. The scene Dublin, the time one hour.

236. *THE PLOTTING MANAGERS*. P. S. I. To which is prefixed, a letter to Lord Sydney, on his recommending the suppression of the Royalty Theatre. By Peter Pindar, jun. 4to. No date. Never acted.

237. *THE PLOTTING WIVES*. Com. in two acts, by Richard Linnecar. Acted at York, and printed at Leeds. 8vo. 1789.

238. *PLUTO FURENS ET VINCtus*; or, *The Raging Devil bound*. A Modern Farce. 4to. 1669. Dedicated to Sir John James, Sir William Greene, Sir Samuel Starlyn, Sir John Forth, sheriff of London, John Breden, John Bucknall, aldermen, Emery Hill, Esq. with the rest of the Worshipful Corporation of Brewers. The title says it was printed at Amsterdam.

239. *PLUTUS*; or, *The World's Idol*. C. By Lewis Theobald. 12mo. 1715. This is only a translation from the Greek of Aristophanes, with notes, and a discourse prefixed, containing some account of Aristophanes, and his two come-

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dies of *Plutus* and *The Clouds*. It was not intended for the stage.

240. *PLUTUS, THE GOD OF RICHES*. C. 8vo. 1742. This is another translation of the same piece, executed jointly by Mr. Henry Fielding and the Rev. Mr. Young; being designed as a specimen of a proposed complete translation of all the comedies of Aristophanes by those two ingenious gentlemen, for which they delivered proposals, but which were never carried into execution.

241. *PLYMOUTH IN AN UP-ROAR*. Mus. Farce, by Mr. Neville. Acted at Covent Garden. 8vo. 1779. A temporary trifling performance, occasioned by the alarm excited at Plymouth, on the appearance of the French fleet before that place, in the summer of 1779.

242. *POETA INFAMIS*; or, *A Poet not worth hanging*. 4to. 1692.

243. *POETASTER*; or, *His Arraignment*. Comical Satire, by Ben Jonson. Acted by the children of the Queen's Chapel, in 1601. 4to. 1602; 8vo. 1756. This piece is a satire on the poets of that age, more particularly Dekker, who is severely lashed under the title of Crispinus, yet has very spiritedly returned it in his *Satyrromastix*. It is adorned with many translations from Horace, Virgil, Ovid, and others of the ancient poets, with whom Ben Jonson was on every occasion fond of showing to the world his intimate acquaintance.

244. *THE POETICAL FOP*; or, *The Modes of the Court*. See *THE MAN OF TASTE*.

245. *ΠΟΙΚΙΛΟΦΡΟΝΗΣΙΣ*; or, *The Different Humours of Men, represented in an Interlude at a*

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Country School, Dec. 15, 1691. By Samuel Shaw. Small 8vo. 1692. Prefixed are three prose prologues, in Greek, Latin, and English: the epilogue in English prose. The piece fills ninety pages, but is not divided into acts or scenes: the idea appears to have been adopted from the opposition of humours in *The Muses' Looking-glass*.

246. **THE POINT AT HERQUI**; or, *British Bravery Triumphant*. Op. Int. Acted at Covent Garden, April 1796. This was a temporary piece, produced to celebrate a daring exploit of Sir William Sydney Smith. Not printed.

247. **THE POINT OF HONOUR**. Farce, in two acts (the title of which, in subsequent advertisements, we believe, was altered to **THE SPIRIT OF THE TIMES**), was advertised, with the characters cast, for Mr. Wilson's benefit, at Covent Garden, May 1792: but he being ill at that time, it was laid aside, after having been rehearsed on the morning of the day intended for its representation. The author was Mr. J. P. Roberdeau. It was taken from Dr. Kenrick's *Duellist* (with an enlargement of the character of the Indian governor), and chiefly intended to give to the stage Fielding's high-finished caricature of a duel-hunter, in Major Bath, whose escape in petticoats formed one of the comic incidents.

248. **THE POINT OF HONOUR**. Play, in three acts, taken from the French (*Le Déserteur*) of Mercier, by Charles Kemble. Acted, with success, at the Haymarket. 8vo. 1800. This is really an interesting piece. The incidents are well contrived, and the dialogue is easy and elegant.

249. **THE POISON TREE**. Dram.

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Rom. Small 8vo. 1810. Never acted.

250. **POLIDUS**; or, *Distress'd Love*. Trag. by Moses Browne. 8vo. 1723. The author of this play seems to have been a very young gentleman, and indeed some such excuse is necessary to atone for its deficiencies. It was never acted at any of the regular theatres, but was performed by young gentlemen, for their diversion, at the private theatre in St. Alban's Street. Annexed to it is a Farce, called **ALL EDEVELLED**; or, *The House in a Hurry*; by the same author, possessed of the same share of merit, and performed at the same time and place.

251. **POLITE CONVERSATION**. By Dean Swift. Though not professedly dramatic, this piece is in form and texture so nearly approaching to it, as to have given rise to the following article:

252. **POLITE CONVERSATION**. In two Dramatic Dialogues, from Dean Swift. Acted at Drury Lane, 1740. Not printed.

253. **THE POLITE GAMESTER**; or, *The Humours of Whist*. Dram. Satire, by S.—F—, Esq. 8vo. 1753. This is a republication of *The Humours of Whist*. It was intended, we suppose, that the above initials should be taken for Samuel Foote.

254. **THE POLITIC BANKRUPT**; or, *Which is the best Girl?* Com. Entered on the book of the Stationers' Company, Sept. 9, 1653; but not printed.

255. **THE POLITIC QUEEN**; or, *Murder will out*. By Robert Davenport. This play was entered on the book of the Stationers' Company, June 29, 1660; but not printed.

256. **THE POLITIC WHORE**; or, *The Conceited Cuckold*. Acted

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at Newmarket. 4to. 1680. See *THE MUSE OF NEWMARKET*.

257. *THE POLITICAL REHEARSAL*; *HARLEQUIN LE GRAND*; or, *The Tricks of Pierrot le Premier*, &c. Tragi-comic pantomimical Performance, of two acts. 12mo. 1742. Printed in *The Westminster Journal*, Nos. 49, 50.

258. *THE POLITICIAN*. Trag. by James Shirley. Acted at the private house, Salisbury Court. 4to. 1655. The scene of this play, which is not one of Shirley's best productions, lies in Norway, and the plot seems borrowed from the story of the King of Romania, the Prince Antissus and his mother-in-law, in the Countess of Montgomery's *Urania*.

259. *THE POLITICIAN CHEATED*. Com. by Alexander Green. 4to. 1663. This play was printed at the time above mentioned, but never made its appearance on the stage. The scene in Spain.

260. *THE POLITICIAN OUTWITTED*. Com. written in the year 1788. 8vo. New York, 1789. The Politician of this piece is represented as an enemy to the federal union of the States then about to take place in America. There is an attempt at low humour in this comedy not always unsuccessful, though not entitled to much praise.

261. *THE POLITICIAN REFORMED*. Drama, in one act. 8vo. 1774. This was published in "An Appeal to the Public from the Judgment of a certain Maligner (Mr. Garrick), with original Letters."

262. *POLITICS IN MINIATURE*; or, *The Humours of Punch's Resignation*. Tragi-comic, farcical, operatical Puppet-show. 12mo. 1742. This piece, and *The Political Rehearsal*, were printed to-

gether. They are entirely political and temporary, and originally appeared in *The Westminster Journal*; the present article in No. 17.

263. *POLITICS ON BOTH SIDES*. Farce. Acted at Lincoln's Inn Fields, 1735. Anon. Not printed.

264. *POLLY*. An Opera, by John Gay. 4to. 1729. This is a second part of *The Beggar's Opera*; in which, according to a hint given in the last scene of the first part, Polly, Macheath, and some other of the characters, are transported to America. When every thing was ready, however, for a rehearsal of it at the Theatre Royal in Covent Garden, a message was sent from the Lord Chamberlain, that *it was not allowed to be acted, but commanded to be suppressed*.

One would be apt to imagine, that the author had written the second part, in order to atone for any mischief which his first might occasion among the lower orders of the people. Certainly, in point of moral, *The Beggar's Opera* is partly incomplete without *Polly*.

There cannot be a stronger proof of the barbarous rage of factions, than the Lord Chamberlain's refusing a license for the representation of this piece. The Duke of Grafton, grandfather to the present, who was then Lord Chamberlain, was importuned, entreated, and pressed on both sides. The Whigs in power, headed by Walpole and his friends, had the address to represent Gay to Geo. II. as disaffected to his government. On the other hand, all the Tories, and discontented and displaced Whigs, contradicted this assertion. They insisted, that Walpole was leading the King and Hanover family to its ruin, by introducing a system of corruption, instead of

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relying on the affection of his subjects; and that it was the political tendency of *The Beggar's Opera*, as exposing that system, not the pretended immoral tendency of the piece, that raised the Court clamour against him. The Queen was for some time divided; and Grafton, who was a good-natured man, of moderate talents, was just on the point of giving way to the entreaties of his friends, in favour of Gay; when Walpole, getting a hint of it, went privately to the Queen, who went to the King directly, and prevailed on him to interfere. The King sent directly to the Chamberlain; so that when Gay came to know Grafton's final result, he met with a positive refusal, without any specific reason assigned. He offered to read the piece to His Grace, in order that His Grace might point out the objectionable passages, on purpose to alter or totally expunge them; but the Chamberlain's secret instructions being positive and direct, Gay was compelled, after a deal of time and struggle, to give way to the minister's resentment.

What was the real reason of such a prohibition, it is not very easy to discover, unless we imagine it to have been by way of revenge for the numerous strokes of satire on the court, &c. which shone forth in the first part, or some private pique against the author himself; for the opera before us is so totally innocent of either satire, wit, plot, or execution, that, had not Mr. Gay declaredly published it as his, it would, we think, have been difficult to have persuaded the world that their favourite Polly could ever have so greatly degenerated from those charms which first brought them

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into love with her; or that the author of *The Beggar's Opera* was capable of so poor a performance as the piece before us. But this is frequently the case with second parts, undertaken by their authors in consequence of some extraordinary success of the first, wherein the writer, having before exhausted the whole of his intended plan, hazards, and often loses in a second attempt, for the sake of profit, all the reputation he had justly acquired by the first.

Yet, notwithstanding this prohibition, the piece turned out very advantageous to Mr. Gay; for being persuaded to print it for his own emolument, the subscriptions and presents he met with on that occasion, from persons of quality and others, were so numerous and liberal, that he was imagined to make four times as much by it as he could have expected to have cleared by a very tolerable run of it on the stage.

265. POLLY. Opera, altered from Gay, by George Colman. Acted at the Haymarket. 8vo. 1777. At the distance of near fifty years from its original publication, Mr. Colman ventured to produce this piece before the public; when it completely justified all the censures which had been passed upon it, being as insipid and uninteresting a performance as ever appeared on the English stage. After a few nights representation it sunk into its former obscurity, and will hardly be revived again. One circumstance deserves notice. The Duchess of Queensberry, the patroness of the author and the piece, was still living, and, though extremely old, attended the performance several times before her death, which happened a few weeks afterwards.

266. POLLY HONEYCOMBE. A Dramatic Novel, by George Colman. 8vo. 1700. This little piece was brought on the stage at Drury Lane house, and met with most amazing success. Its design is, to expose the mischiefs which may arise to young girls from the fashionable taste of novel-reading; but this is far from being rendered clear in the *denouement*. Its greatest merit appears to be in the portrait of a ridiculous couple, who in the decline of life, and after having been for many years united, not only affect to keep up the fondness of a honey-moon, but are even perpetually showing before company such a degree of fulsome tenderness to each other, as not only renders them ridiculous in themselves, but disgusting and troublesome to all their friends and acquaintance.

267. POLUSCENICON. Pantom. Selection. Acted at Covent Garden, June 1789, for Mr. Wilson's benefit. Not printed.

268. POLYEUCTES; or, *The Martyr*. Trag. by Sir William Lower. 4to. 1655. The foundation which the story has in truth may be traced in Coeffeteau's *Hist. Rom.* in *Surias de Vitis Sanctorum*, &c. But the several incidents of Paulina's dream, the love of Severus, the baptism of Polyuctes, the sacrifice for the Emperor's victory, the dignity of Felix, the death of Nearchus, and the conversion of Felix and Paulina, these, we say, are all the invention, and do honour to the abilities of the author. The scene lies in Felix's palace at Militene, the capital city of Armenia.

269. POLYXENA. Tragedy. by John Joshua, Earl of Carysfort. 8vo. 1810. This play had been written many years before, and

some printed copies distributed among the author's friends; but considerable alterations and insertions have since been made in it. The *Hecuba* of Euripides has furnished the groundwork of this piece.

270. POMPEY. Trag. by Mrs. Catherine Philips. 4to. 1663. This play is a translation from the *Pompée* of Corneille, undertaken at the request of the Earl of Orrery, and published in obedience to the commands of the Countess of Corke; to whom, in consequence, it was dedicated by its fair author. Lord Orrery addressed to Mrs. Philips some lines upon this play, of which the following may serve as a specimen:

"You english Corneille's Pompey with
such flame,
"That you both raise our wonder and
his fame;
"If he could read it, he like us would
call
"The copy greater than th' original:
"You cannot mend what is already done,
"Unless you'll finish what you have
begun.
"Who your translation sees, cannot but
say,
"That 'tis Orinda's work, and but his
play.
"The French to learn our language now
will seek,
"To hear their greatest wit more nobly
speak;
"Rome too would grant, were our
tongue to her known,
"Casar speaks better in't, than in his
own.
"And all those wreaths once circled
Pompey's brow,
"Exalt his fame less than your verses
now."

It was frequently presented with great applause, and at the end of it most commonly was acted the *Travestie*, or Mock Tragedy, which forms the fifth act of Sir W. Davenant's PLAYHOUSE TO BE LET: which see above. "Corneille," says Dr. Warton, "was

"induced to write this tragedy of
 "Pompey from his great admira-
 "tion of Lucan, many of whose
 "lines he translated, and inserted
 "in his play, full of tumid expres-
 "sions and violent exaggerations.
 "The last act is very feeble and
 "uninteresting."

271. POMPEY THE GREAT. Tr.
 [by Edmund Waller]. 4to. 1664.
 This is a translation of the same
 play as the foregoing, and was
 acted by the Duke of York's ser-
 vants. Mr. Waller, who trans-
 lated only one act, was assisted in
 it by the Earl of Dorset and Mid-
 dlesex, Sir Charles Sedley, and
 Mr. Godolphin. "The transla-
 "tion from Corneille," says
 Fenton, "I found appropriated
 "to Mr. Waller, in a letter, which
 "was communicated to me by
 "my honoured friend Sir Cle-
 "ment Cotterel, master of the
 "ceremonies; it was written to
 "his grandfather by Mrs. Philips,
 "the celebrated Orinda; and con-
 "tains the following criticism on
 "our author's performance, and
 "her opinion of the whole: 'I
 "must then tell you that Mr.
 "Waller's own act is not free, in
 "my opinion, from just excep-
 "tions. The words Roman blade,
 "choak me very much; his fre-
 "quent double rhymes in an he-
 "roic poem; his calling Pompey
 "a consul, when that was not in
 "the original or the history (both
 "consuls being with him at Phar-
 "salia); Pharsalian kites, for *les*
 "*vautours de Pharsale*. I cannot
 "relish his Englishing *le dernier*
 "*preuve de leur amitié*, their new
 "friendship; and many additions
 "and omissions of the author's
 "sense. I think a translation
 "ought not to be used as musi-
 "cians do a ground, with all the
 "liberty of descant; but as pain-

"ters when they copy. And the
 "rule that I understood of trans-
 "lation, till these gentlemen in-
 "formed me better, was to write
 "so Corneille's sense, as it is to
 "be supposed Corneille would
 "have done if he had been an
 "Englishman; not confined to
 "his lines, nor his numbers (un-
 "less we can do it happily), but
 "always to his meaning."

272. POMPEY THE GREAT HIS
 FAIR CORNELIA'S TRAGEDY, ef-
 fected by her Father and Husband's
 Downcast, Death, and Fortune,
 by Thomas Kyd. 4to. 1595. This
 is only a translation from an old
 French author, one Robert Gar-
 nier, who distinguished himself as
 a poet during the reigns of Charles
 IX. Henry III. and Henry IV.
 and died at Mans in 1602, in the
 56th year of his age. The trans-
 lation is in blank verse, with only
 now and then a couplet, by the
 way of closing a paragraph or long
 sentence, and choruses which are
 written in various measures of
 verse, and are very long and sen-
 tentious. It was first published
 under the title of *Cornelia*. 4to.
 1594; which see.

273. POMPEY THE GREAT. Tr.
 by Samuel Johnson. Neither acted
 nor printed.

274. PONTEACH; or, *The Sa-
 vages of America*. Trag. by Major
 Richard Rogers. 8vo. 1766.

275. PONTIUS PILATE. A Play
 with this title is recorded as hav-
 ing been acted in 1602. Not now
 known.

276. POOR COVENT GARDEN;
 or, *A Scene rehearsed*. Occasional
 Prelude. 8vo. 1792. This was
 intended for the opening of the
 New Theatre Royal, Covent Gar-
 den, in that year; but not per-
 formed.

277. THE POOR GENTLEMAN.

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Comedy, by George Colman the younger. Acted at Covent Garden. Svo. 1802. If this comedy does not rank with the very best of Mr. Colman's plays, it is, nevertheless, highly creditable to his talents. The dialogue is enlivened by frequent flashes of wit and humour, and many of the incidents are irresistibly laughable.

278. *POOR JACK*; or, *The Benevolent Tars of Old England*. Ballet. Performed at Covent Garden, Feb. 1808.

279. *THE POOR MAN'S COMFORT*. Tragi-Com. by Robert Daborne. Acted at the Cockpit, Drury Lane. 4to. 1655.

280. *THE POOR MAN'S PARADISE*. Play, by William Haughton. Acted 1599. Not printed.

281. *POOR MARIA*. Interlude, by W. C. Oulton. Acted at Crow Street, Dublin, 1785. Not printed.

282. *POOR MARY*; or, *The Maid of the Inn*. Melo-Drama. First acted at Richmond Theatre (in Surrey), June 24, 1806. The plot is taken from Southey's poem of that name. A pretty equal mixture of the humorous and the pathetic rendered this piece very acceptable to the audience.

283. *POOR NONY*. Farce, in two acts, translated from the French, and performed at Brandenburgh House Theatre, 1803. This piece, somewhat altered, was afterwards performed at the Haymarket, under the title of *NICODEMUS IN DESPAIR*, but without success.

284. *POOR OLD DRURY!* Occasional Prelude, by James Cobb. Acted at the Opera House, by the Drury Lane Company, 1791. Not printed. There was a great deal of humour in this piece, which was intended merely to express the difficulties and embar-

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rassments in consequence of the removal of the Drury Lane Company. Palmer and Barrymore entered, and, after lamenting the distresses of poor Wrihten, the prompter, gave a very ludicrous description of the removal of the scenery from one house to the other. The ocean was washed away by a shower of rain, and the clouds were obliged to be transported under an umbrella. Alexander's triumphal car was shattered to pieces by a hackney coach at the corner of St. Martin's Lane; and the coachman, being blamed for the accident, insisted that he was on the right side, and that Alexander, if he pleased, might take his number.

Wrihten next entered, bewailed his embarrassments, and regretted his departure from *Poor Old Drury*. He was called for by a dozen at a time, who wanted his instructions for what they were to do. A compliment was here introduced to Miss Farren. The prompter's boy called to him, that Miss Farren wanted the prompter. "It can't be," exclaimed Wrihten; "Miss Farren never wants the prompter."

Parsons entered in a rage, and swore that he would not appear in comedy again. He wanted to play in tragedy, that he might be *heard*. He here roared aloud; and Mr. Phillimore, who was placed in the gallery, called out to him that he need not strain his lungs so, as he could hear him perfectly well. The audience, not understanding that this was a part in the piece, hissed poor Phillimore for what they thought an interruption.

Wewitzer, as a French critical dancing-master, devoted to the forms of the ancient drama, proposed, that, according to the rule

of Mons. Demosthene, *action* should be chiefly regarded; and therefore, that while Parsons delivered the speech, he (Wewitzer) should adopt a gesture conformable to the sentiments; and upon this principle he objected to the usual practice of *starting* at the sight of the *apparition*, and insisted on the propriety of *bowing* with *reverence* and *love*, as Hamlet knows it to be the ghost of his *papa*. This produced a very ludicrous effect.

Several of the actors appeared, and threw the prompter into a violent rage, by murmurs against the new scene of action. Bland appeared as an Italian singer, declaring that nothing but *the Opera* should be performed at that place; and the French critic and he retired, observing that *dancing* and the *opera* should always go together, in contempt of *sense* and *nature*.

Harlequin and his usual pantomimical associates next appeared, but were told by Wrioughten that there would be no employment for them; as the sterling merit of the British drama would, for a season at least, be fully sufficient for the entertainment of a British audience. Harlequin lamented his dismissal, but kindly resolved to give the audience a parting proof of his magic power; and therefore struck the scene, which rose, and formed a view of Mount Parnassus, with Apollo and other mythological Deities. The Muses appeared in succession; and the prelude concluded with airs and a fine chorus.

285. POOR OLD HAYMARKET; or, *Two Sides of the Gutter*. Prelude, by George Colman the younger. 8vo. 1792. The intention of it was, to raise a laugh at

the rage for magnificent theatres, in which, from the size of them, the audience are not capable of distinguishing the features of the performers, &c. The character of Project was very amusing.

286. THE POOR SAILOR; or, *Little Bob and Little Ben*. Mus. Farce. Acted at Covent Garden, 1795, for the benefit of Mr. Bernard, and well received. Not printed.

287. THE POOR SCHOLAR. Comedy, by Robert Neville. 4to. 1662. This play, we believe, was never acted, but is commended in three copies of verses; one of which says:

"Bees from a bruised ox, says Maro,
breed,
"But thou draw'st honey from a tatter'd
weed.
"Seeing thy wit's so pure, thy phrase
so clean,
"Thy sense so weighty, that each line's
a scene;
"We'll change the song*, and cry as
truly too,
"Whither may not this thy *Poor Scholar*
go?
"This fault the best-nos'd critics only
smell,
"That thy *Poor Scholar* is attir'd too well.
"Ben's auditors were once in such a
mood,
"That he was forc'd to swear his play
was good:
"Thy play than his doth far more current
go,
"For without swearing, we'll believe
thine so."

288. THE POOR SOLDIER. Com. Opera, by John O'Keeffe. Acted at Covent Garden, with great success, 1783. 8vo. 1798. This is *The Shamrock* greatly improved, and continues still a favourite piece.

289. POOR VULCAN. Burletta, by Charles Dibdin. Acted at Co-

* An o'd song, whose burden was,
*Alas! Poor Scholar, whither wilt thou
go?*

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vent Garden, with considerable applause. Svo. 1778. The idea of this piece is taken from *The Loves of Mars and Venus*, by Motteux.

290. POPE JOAN. A play with this title is recorded, by Henslowe, as having been acted March 1, 1591. Not now known.

291. PORSENNIA'S INVASION; or, *Rome preserved*. Trag. Svo. 1748. Printed for the author, but never acted.

292. THE PORTRAIT. Burletta, by George Colman. Acted at Covent Garden. Svo. 1770. This piece is founded on a French drama, performed at the Italian comedy at Paris, intitled, *Le Tableau Parlant*.

293. THE PORTRAIT; or, *The Generous Rivals*. Comedy. From the French of Madame Genlis. Svo. 1781; 12mo. 1787.

294. THE PORTRAIT. Comedy. Acted at the Haymarket, 1784. Not printed.

295. THE PORTRAIT. Dramatic Piece. See THEATRICAL RECORD.

296. THE PORTRAIT OF CERVANTES; or, *The Plotting Lovers*. F. by — Greffulhe. First acted at Covent Garden, for the benefit of Mr. Munden, June 21, 1808. Soon after, Mr. Charles Kemble produced his PLOT AND COUNTERPLOT, at the Haymarket; which, as well as this farce, is borrowed from the French of M. Dieulafoy. Both pieces are still occasionally acted at the respective theatres, and always with much applause. Not printed.

297. THE PORTSMOUTH HEIRESS; or, *The Generous Refusal*. Comedy. Anonymous. 4to. 1704. This play was never acted. The plot of it is probably founded on some real and well-known fact;

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and the time of it is made to be during the King of Spain's residence at that place.

298. THE POSITIVE MAN. Far. by J. O'Keeffe. Acted with success at Covent Garden, 1782. Svo. 1798.

299. POVERTY AND NOBILITY OF MIND. Play, in three acts. Translated from the German of Kotzebue, by Maria Geisweiler. Svo. 1799. Never acted.

300. POVERTY AND WEALTH. Comedy, in five acts, translated from the Danish of P. A. Heiberg, A. C. by C. H. Wilson. Svo. 1799. Never acted. The plot is extravagant, but the moral highly laudable; it concludes with the following passage: "How short-sighted is the human mind! "Who can look into futurity? "How unmanly to despair, when "a single moment can change the "scene! Who knows but the "happy moment of relief was "posting on the wing, when the "fool raised his hand against his "own life, and it came too late!"

301. THE PRAGMATICAL JESUIT NEW LEAVEN'D. A Comedy, by Richard Carpenter. 4to. No date. The author of this piece was a very religious man, and has endeavoured throughout the whole to promote, as much as possible, the cause of morality and virtue, and point out the difference between hypocrisy and true religion. He has also made it his business to expose all the numerous subtleties and artful inventions made use of by the Romish clergy, for the gaining over of proselytes, and promoting their own religion.

302. PRAISE AT PARTING. Morality, by Stephen Gosson. Not printed.

303. THE PRECEPTOR; or, *The Loves of Abelard and Heloise*. A

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Ballad Opera, of one act, by William Hammond. Acted at Smock Alley, Dublin. 12mo. 1740. The very title of this piece informs us of its subject, which seems in its own nature to be more adapted for the groundwork of a tragedy, than a ballad opera.

304. **THE PRIZEPTOR.** Com. in two acts, by Thomas Warboys. 8vo. 1777. Not acted. The plot of this comedy is taken from *Le Besoin de l'Amour*, of M. D'An-court.

305. **PRECIOUS RELICS;** or, *The Tragedy of Fortigern rehearsed.* Dramatic Piece, in two acts, in imitation of *The Critic*. 8vo. 1796. This was published before the appearance of *Fortigern*. It is a rehearsal of what might be supposed part of this play; with many hints of its being a forgery, as well as the other MSS. pretended to be Shakspeare's. It humorously burlesqued the ridiculous anxiety and busy importance of the fabricator of the Shakspeare MSS. during the rehearsal of *Fortigern*, and anticipated the fate of the piece. Not acted.

306. **THE PREJUDICE OF FASHION.** Farce, acted at the Haymarket, February 22, 1779. Not printed.

307. **THE PREJUDICES.** Com. by B. Frere Cherensi. Printed at Hereford. 8vo. 1796. This play, which had been rejected by the managers of Drury Lane and Covent Garden, was performed by Mr. Hoy's Company, at Hereford, December 19, 1798; having undergone some retrenchments, &c. Scene near the Kentish coast. Though, perhaps, not refined enough for a London theatre, this comedy is not destitute of humour, character, sentiment, or interest.

308. **An Occasional PRELUDE.**

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By Samuel Foote. Performed at the opening of his theatre in the Haymarket, 1767. Not printed in his works. This piece will be found entire in *The Monthly Mirror*, vol. xvii. p. 44, &c. only with a misprint of *Prologue* for *Prelude*. An extract from it was given in *The London Magazine*, 1767; and this (instead of the entire piece) was copied into **THE THEATRICAL RECORDER**, 8vo. 1805-6.

309. **An Occasional PRELUDE.** Performed at the opening of Covent Garden Theatre, Sept. 21, 1772, by George Colman. 8vo. 1776. A trifle, which, however, is marked with the pleasantry which distinguishes this author's works. It was principally intended to introduce Miss Barsanti to the public.

310. **PRELUDE.** By Leonard Mac Nally. Acted at Covent Garden, on the opening of that Theatre, 23d Sept. 1782. Not printed. This prelude was performed only once. The author, with a partiality to his own countrymen which we know not how to censure, had drawn the character of an Irishman as one possessed of qualities, which he had rather imprudently denied to the other persons of the drama, consisting of English, Scotch, Welsh, and French. This circumstance gave offence; and, before the conclusion of the piece, the clamour became too great for any thing to be heard. It was therefore laid aside.

311. **An Occasional PRELUDE.** By Richard Cumberland. Acted at Covent Garden, at the opening of the house, Sept. 17, 1792. Not printed. Mr. Harris, having expended, it is said, near 25,000*l.* upon improvements in the theatre, claimed a small advance upon the

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prices of admission, and had discontinued the one-shilling gallery. This last was certainly a very bold innovation on the rights of honest John Bull; and in consequence such a disturbance was raised in the house, as prevented any part of the Prelude being heard. Some exclaimed for a shilling gallery, others, No rise of prices! and several written papers were handed from the pit to Mr. Lewis. The comedy of *The Road to Ruin* was attempted; and after two acts had been performed in a pantomimical manner, Mr. Lewis, the acting manager, came forward, and thus addressed the audience:

"*Ladies and Gentlemen,*

"Let me entreat to be heard for one moment. I am authorized to address you from the proprietor of the theatre. He has too great an opinion of your liberality—he knows you will not suffer ruin to attend his endeavours for your accommodation. In regard to a one-shilling gallery, I am authorized to say, that, as soon as the architect can carry it into execution, you shall have it."

A mixture of huzzas and hisses attended this speech; and the remainder of the comedy was hurried over. Mr. Lewis then came forward again, and having made his bow, and obtained silence, spoke as follows:

"I once more beg leave to assure you of the manager's ardent wishes to comply with your commands. I have already had the honour to assure you that a gallery shall be erected.

"I have farther most solemnly to assure you, that in any thing short of total ruin, the manager would be happy to accord with your wishes; but short of ad-

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vanced prices it is impossible to open this theatre."

The farce of *The Irishman in London* was next attempted; but the uproar continued till the curtain dropped.

A small disturbance took place on the second night's representation; but this was soon suppressed, and all opposition terminating the third night, the additional prices of the boxes and pit were admitted; and a one-shilling gallery was opened on the 1st of October. The Prelude was withdrawn after the second night.

312. PRELUDIO. By George Keate. Acted at the Haymarket, Aug. 7, 1781. Not printed. This trifle was produced merely to usher to the public the representation of *The Beggar's Opera*, with the characters reversed.—We have seen it called THE SCHOOL OF SHAKESPEARE. It consisted of three scenes of dialogue; the first of which was between Townly and the Beggar; the former insisting that the very essence of opera consisted in absurdity; to which the Beggar acceded, and informed Townly, in order to make it appear the more strongly in that light, he had contrived that the "ladies' characters" should be all acted by men," and the "men" represented by "ladies:" that as the *Beggar's Opera* originally owed its existence to the "feminine" rage for Italian Operas, such a risible travestie could not fail of heightening the satirical burlesque; and this scene was concluded by the Beggar giving an account of a party of Italian chiefs having assembled at a neighbouring coffeehouse to condemn the performance.

The second scene was in a coffeehouse, which was rendered exceedingly laughable from the

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groupe of characters that were discovered; namely, a musical composer, a French dancer, a John Bull of an Englishman, &c. A better idea of this scene cannot be given, than Hogarth's Enraged Musician, to which it bore a considerable resemblance.

The last scene discovered Townly, the Beggar, and Prompter. The Beggar asking the Prompter why he did not ring to begin, as the sticks were at work in the gallery, was answered, that "Polly" was but "half shaved;" and besides, Mr. Bannister's "jumps" were so tight, that the Carpenter was not able to lace them; that they had disappointed Mr. Edwin in his "cork rump" for "Lucy;" that the Taylor had made Mrs. Webb's "coat" and "waistcoat" so tight, that she could hardly get them on, and was not able to button her "breeches;" that the present state of their house was worse than the political state of the nation;—for here both "sexes" were in the "opposition." Townly saying, he began to "smell powder;" the Beggar replied, "For Heaven's sake, don't mention 'powder;'" "the very name is become to my ears as terrible as an earthquake, since a very capital 'powder-mill' was lately blown up in the 'neighbourhood.'" After the Prelude was seemingly concluded, the Carpenter popped up his head through a "trap," which occasioned a great roar of laughter. The Prompter came on, and asked him, what he meant by opening the trap; and was answered, that it was the place for him to prompt the opera, as they did on the other side of the Haymarket. "Psha!" replied the Prompter, "none of your Italian tricks for me! Put up the trap again! I shall

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"prompt in my old place; for 'we 'won't' do 'all' they 'do' on the other side of the way, 'till they can do all we do on 'ours'." This concluded the Preludio; which, considered as a few light scenes, written merely as a sort of "prose prologue" to the "travestie" of "characters" in the Opera, was very well handled, neatly pointed, and highly laughable.

313. THE PRESBYTERIAN LASH; or, *Noctroffe's Maid whipp'd*. A Tragi-Comedy, acted in the Great Room at the *Pye Tavern at Aldgate*, by *Noctroffe the Priest*, and several of his *Parishioners*, at the cutting of a *Chine of Beef*. Anonymous. 4to. 1661. This piece was written just after the Restoration; at which time the Puritan and Presbyterian party were so obnoxious to the government and to the loyalists, that every kind of satire, scandal, or abuse, was permitted to have its full vent, and to take an entire and unlimited scope against them. That it was sometimes unjust, we make no doubt; and so probably might the piece before us be, which is entirely a personal satire on Zachary Crofton, a violent Presbyterian teacher, then living, who was accused of whipping his maid-servant, for some fault she had committed; and was so bold as to print his defence. (See *Kennet's Chronicle*, p. 797.) It is dedicated to Master Zach. Noctroffe, by K. E. and consists only of thirteen scenes, not divided into acts.

314. THE PRESENCE. Com. by the Duchess of Newcastle. Fol. 1668. This very voluminous writer had composed twenty-nine additional scenes to this piece, which she intended to have interwoven with the general texture of the

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comedy; but finding they would render it too long for a single drama, she omitted them; but has printed them separately, and published them with the play.

315. A PRESENTATION ON THE PRINCE'S BIRTH-DAY. By T. Nabbes. 4to. 1638; 4to. 1639. This is printed in the same collection with SPRING'S GLORY, &c.

316. THE PRESS-GANG; or, *Love in Low Life*. Ballad Farce, altered from Henry Carey. 8vo. 1755. This piece was performed at Covent Garden on the prospect of a war. It is, however, no other than an enlargement of *Nancy*; or, *The Parting Lovers*; originally written about 1739, and is now sometimes performed as an interlude, under the title of *True Blue*.

317. PRESUMPTUOUS LOVE. A Dramatic Masque. Anonymous. 4to. 1716. This masque was performed at the Theatre in Lincoln's Inn Fields, in a comedy, called, *Every Body mistaken*, which was never printed, and was only an alteration of Shakspeare's *Comedy of Errors*. The story of the masque is taken from the heathen mythology, and the scene laid in the Plains of Thessaly. The music, after the Italian taste, was composed by Mr. W. Turner, who, says the author, has a happy genius in naturalizing Italian music into a true English manner, without losing the force of the original in the imitation, or the masterly touches of the art in the composition. As Mears ascribes a piece, called, *Every Body mistaken*, to William Taverner, it will be no improbable conjecture, that this piece may be by the same author.

318. THE PRETENDED PURITAN. Farce, by Thomas Horde.

Printed at Oxford. 8vo. 1779. Never acted.

319. THE PRETENDERS; or, *The Town unmask'd*. Comedy, by Thomas Dilke. 4to. 1698. Scene, Covent Garden. This piece was acted, but without success, at the Theatre in Lincoln's Inn Fields:

320. THE PRETENDER'S FLIGHT; or, *A Mock Coronation, with the Humours of the facetious Harry St. John*. Farce, by John Phillips. 8vo. 1716. Of this piece very little seems needful to be said; since its date points it out to have been written at the close of the rebellion in 1715, when the Chevalier quitted Scotland in the most abrupt and dastardly manner. The under-plot is intended as a ridicule on the famous Lord Bolingbroke, whose adherence to that mistaken party drove him for several years into exile. The name of the author seems to be a fictitious one; as the piece is ascribed to Dr. Sewell, in an advertisement prefixed to *The Maid's the Mistress*, 12mo. 1732.

321. THE PRIMITIVE PUPPET-SHOW. See PIETY IN PATTEENS.

322. PRIMROSE GREEN; or, *Love in the Country*. Com. Op. Acted at Covent Garden, May 18, 1791, for the benefit of Mr. and Mrs. Bernard. Not printed.

323. THE PRINCELY PLEASURES OF KENELWORTH CASTLE. A Masque, in prose and rhyme, by George Gascoigne. 4to. 1587. This is a relation of the entertainment given to Queen Elizabeth at Kenelworth, by Robert Dudley, Earl of Leicester, on the 9th, 10th, and 11th of July 1575.

324. THE PRINCE OF AGRA. Trag. by [now Sir] W. Addington. Acted at Covent Garden one night, April 7, 1774, for Mrs. Lessing-

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ham's benefit. It is an alteration of Dryden's *Aurengzebe*. At the time this piece was acted, the alterations were generally ascribed to Mr. Kelly; who, the same season, had brought out the comedy of *The School for Wives*, at Drury Lane, in Mr. Addington's name. Not printed.

325. *THE PRINCE OF ANGOLA*. Trag. altered from Oroonoko, and adapted to the circumstances of the present times. [By Dr. J. Ferriar.] Svo. 1788. Printed at Manchester. It was intended as an aid to the exertions that were at that time being made to bring about an abolition of the slave-trade.

326. *THE PRINCE OF PARTHIA*. Trag. by Thomas Godfrey. 4to. Printed at Philadelphia, 1705. This was the first American drama, and was written by the author at the age of twenty-two. He has deviated in one or two particulars from facts agreed on by historians: the Queen Thermusa not being the wife of Artabanus, but, according to Tacitus, Strabo, and Josephus, of Phraates; Artabanus being the fourth King of Parthia after him. It does not appear that this piece was ever acted.

327. An excellent Comedy, called *THE PRINCE OF PRIGGS REVELS*; or, *The Practices of that grand Thief Captain James Hind*. Relating divers of his pranks and exploits never heretofore published by any. Replete with various conceits and Tarltonian mirth suitable to the subject. Written by J. S. 4to. 1651; 4to. 1658.

328. *THE PRINCE OF TUNIS*. Trag. by Henry Mackenzie. Acted at Edinburgh. Svo. 1773.

329. *PRINCEPS RHETORICUS*. See *THE COMBATE OF CAPPS*.

330. *THE PRINCESS*; or, *Love*

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at first Sight. Tragi-Com. by Thomas Killigrew. Fol. 1664. This play was written while the author was at Naples. The scene is laid in Sicily and Naples, and the plot probably from some traditional story in the Neapolitan history.

331. *THE PRINCESS OF CLEVE*. Tragi-Com. by Nat. Lee. Acted at Dorset Gardens. 4to. 1689. This play is founded on a French romance of the same title; and the famous invective against women, which is spoken by Poltrot in the fifth act, is borrowed from a romance, called *The French Rogue*. The scene is laid in Paris; but the obscenity of some parts of the play is abominable.

332. *THE PRINCESS OF ELIS*; or, *The Pleasures of the Enchanted Island*. A Dramatic Piece, in three parts, by Mr. Ozeil. This is only a translation from Moliere. The original was written to add a spirit to the gallant and magnificent entertainments given by Lewis XIV. at Versailles, on the 7th of May 1664, and was performed by His Majesty, the princes of the blood, and the other nobility of that then glorious and illustrious court.

333. *THE PRINCES OF GEORGIA*. Opera, in two acts, by the Margravine of Anspach. Performed originally at Brandenburg House; and afterwards, April 19, 1799, at Covent Garden, for Mr. Fawcett's benefit. It is a fairy tale ingeniously managed. Not printed.

334. *THE PRINCESS OF PARMA*. Tragedy, by H. Smith. 4to. 1699. This play was acted at the Theatre in Lincoln's Inn Fields. The scene is laid in Genoa; and the epilogue was written by Mr. Motteux.

335. *THE PRINCESS OF PARMA*.

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Trag. by Richard Cumberland. This play has not yet appeared in print. It was acted on the 20th and 21st of October 1778, at the private Theatre of Mr. Hanbury, at Kelmars, in Northamptonshire. The performers were, the author, Mr. Cradock, and some friends. A farce, called, *The Election*, was exhibited at the same time, written by the same author, but not printed. The prologue and epilogue were printed in the newspapers soon after the representation.

336. THE PRINCESS OF PERSIA. See DISTRESSED INNOCENCE.

337. THE PRINCESS OF TARENTO. Com. by A. Macdonald. Svo. 1791. Never acted.

338. THE PRINCESS OF ZANFARA. Dramatic Poem. Svo. 1789. This was written to expose the inhumanity of the slave-trade; but was never performed.

339. PRINCIPLE AND PRACTICE COMBINED; or, *The Wrongs of Man*. O. as it was often performed by the Jacobins of Paris, with great applause. The music selected from modern French airs. By one who feels himself a Patriot. Svo. 1792. This, as will be supposed from the title, is a political squib, in which Tom Paine, La Fayette, &c. bear principal parts.

340. A PRIOR CLAIM. Com. by H. J. Pye and S. J. Arnold. Acted at Drury Lane. Svo. 1805. If there be but little interest in the plot of this piece, yet it is judiciously conducted, and we find in it some excellent writing. There is some novelty in the character of Colonel Raymond; and those of McGregor, Lounger, and O'Shatter, are well sketched. Acted nine nights.

341. THE PRISON BREAKER;

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or, *The Adventures of John Sheppard*. A Farce. Anonymous. Svo. 1725. Intended (by its author, we suppose) to be acted at Lincoln's Inn Fields.

342. THE PRISONER. Musical Romance, in three acts, by John Rose. Acted by the Drury Lane Company while they were at the Opera House, in the Haymarket. Svo. 1792.

343. THE PRISONER; or, *The Fair Anchoress*. Tragi-Com. by Philip Massinger. This play was entered on the book of the Stationers' Company, Sept. 9, 1653; but was never printed.

344. THE PRISONER; or, *The Resemblance*. Translated from the French, by Henry Heartwell. Svo. 1799. He afterwards adapted the same piece to the English stage, and it was acted at the Haymarket, under the title of *THE CASTLE OF SORRENTO*.

345. THE PRISONER AT LARGE. Comedy, in two acts, by John O'Keeffe. Acted at the Haymarket, with considerable success. Svo. 1788; Svo. 1798.—Not comedy, certainly; but farce, broad farce.

346. THE PRISONERS. Tragi-Comedy, by Thomas Killigrew. Acted at the Phoenix, Drury Lane. 12mo. 1641; fol. 1664. The scene, Sardinia.

347. THE PRISONERS OPERA, with other Entertainments, performed at Sadler's Wells. By Edward Ward. Svo. 1730.

348. PRIVATE THEATRICALS. Farce, by James Powell. Svo. No date. [1787.] Never acted.

349. THE PRIZE; or, 2, 5, 3, 8. Musical Entertainment, by Prince Hoare. Acted 1793, by the Drury Lane Company while at the Opera House; originally for Signora Storace's benefit; but afterwards

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adopted by the house, and still a favourite afterpiece. Not printed; except piratically.

350. *THE PRODIGAL*. Com. translated from Voltaire, and printed in Dr. Francklin's edition of that author.

351. *THE PRODIGAL*; or, *Recruits for the Queen of Hungary*. Com. by Thomas Odell. 8vo. 1744. This is little more than an alteration of Shadwell's *Woman Captain*. It was acted with some success at the Little Theatre in the Haymarket; it being at a period when the Empress Queen was as great a favourite with the English people, as the heroic Prussian monarch was afterwards.

352. *THE PRODIGAL*. Dram. Piece, by F. G. Waldron. Acted at the Haymarket. This interlude was taken from the *Fatal Extravagance*, and well received. 8vo. 1794.

353. *THE PRODIGAL*; or, *Marriage A-la-mode*. Com. in five acts. 8vo. 1794. Never acted.

354. *THE PRODIGAL REFORMED*. See *THE NEST OF PLAYS*.

355. *THE PRODIGAL SCHOLAR*. Com. by Thomas Randall. It was entered on the book of the Stationers' Company, June 29, 1660; but not printed.

356. *THE PROJECTOR*. An Entertainment, performed by the young gentlemen at the Naval Academy, Cold Harbour, Gosport, 1803, on the same evening with the tragedy of *MONTFORT*; which see.

357. *A PROJECTOR LATELY DEAD*. Com. Not printed. This play is mentioned in a pamphlet, called, "A Collection of Judgments upon Sabbath-breakers," 1636, p. 45: "His (Attorney-general Noy's) clients, the players, for whom he had done

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"knight's service, to requite his kindness the next terme following, made him the subject of a merry comedy, styled, *A Projector lately dead*; wherein they bring him in his lawyer's robes upon the stage, and, openly dissecting him, find 100 proclamations in his head, a bundle of moth-eaten records in his maw, &c."

358. *THE PROJECTORS*. Com. by J. Wilson. 4to. 1665. This play met with good success on the stage. Scene, London.

359. *THE PROJECTORS*. Com. by W. H. 8vo. 1737. This piece was never acted. Its design is to ridicule that class of people who are ready to encourage any proposed scheme, however romantic and absurd, which offers the most distant and airy prospect of gain to themselves, and who consequently, by grasping at a shadow, do for the most part lose the substance which they already possess.

360. *THE PROJECTS*. See *THE FEMALE OFFICER*.

361. *PROMETHEUS*. A Pantomime. Acted at Covent Garden, 1776, and well received.

362. *PROMETHEUS*; or, *The World display'd*. A MS. sold as part of the library of the late Mr. Arthur Murphy.

363. *PROMETHEUS CHAIN'D*. Trag. translated from Æschylus, by R. Potter. 4to. 1777; 8vo. 1779. Mr. Potter says, Æschylus wrote three tragedies on the story of Prometheus, one only of which, the present, now remains. There is in this, he adds, "a sublimity of conception, a strength, a fire, a certain savage dignity, peculiar to this bold writer. The scenery is the greatest that the human imagination ever form-

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“ed: the wild and desolate rock
 “frowning over the sea, the stern
 “and imperious sons of Pallas and
 “Styx holding up Prometheus to
 “its rifted side whilst Vulcan fixes
 “his chains, the nymphs of the
 “ocean flying to its summit to
 “commiserate his unhappy state,
 “old Oceanus on his hippogriff,
 “the appearance of Io, the de-
 “scent of Mercury, the whirlwind
 “tearing up the sands, swelling
 “the boisterous sea, and dashing
 “its waves to the stars, the vol-
 “lied thunders rolling all their
 “fiery rage against the rock, and
 “the figure of Prometheus unap-
 “palled at this terrible storm, and
 “bidding defiance to Jupiter,
 “would require the utmost ef-
 “forts of Salvator Rosa’s genius
 “to represent them. Yet is the
 “horrid greatness of this drama
 “tempered with much tender-
 “ness; the reluctance of Vulcan
 “to execute the severe commands
 “of Jupiter is finely contrasted to
 “the eager unfeeling insolence of
 “Strength and Force; the charac-
 “ter of Io is mournfully gentle;
 “and the Oceanidæ are of a most
 “amiable mildness, joined to a
 “firm but modest prudence: even
 “the untameable ferocity of Pro-
 “metheus discovers under it a be-
 “nevolence that interests us deep-
 “ly in his sufferings.”

364. PROMETHEUS IN CHAINS.
 Trag. translated from the Greek of
 Æschylus, by Tho. Morell. 8vo.
 1773.

365. PROMOS AND CASSANDRA.
 Com. in two parts, by George
 Whetstone. 4to. 1578. Black
 letter. The full title is as fol-
 lows: “*The right excellent and*
 “*famous Historie of Promos and*
 “*Cassandra; divided into two co-*
 “*micall Discourses. In the firste*
 “*Parte is shewne the unsufferable*

“Abuse of a lewde Magistrate;
 “the vertuous Behaviours of a
 “chaste Ladye; the uncontrowled
 “Lewdeness of a favoured Cur-
 “tisan; and the undeserved Esti-
 “mation of a pernicious Parasyte.
 “*In the second Parte is discoursed*
 “the perfect Magnanimitye of a
 “noble Kinge, in checking Vice
 “and favouringe Vertue. *Where-*
 “*in is showne, the Ruine and*
 “Overthrowe of dishonest Prac-
 “tices, *with the Advancement of*
 “upright Dealing.” Both these
 plays are written in verse, for the
 most part alternate. The scene
 lies at Julio in Hungary, and Shak-
 speare made some use of them in
 his *Measure for Measure*. Re-
 printed in the *Six Old Plays*, Svo.
 1779, vol. i.

366. THE PROPHET. Com. Op.
 by Richard Bentley. Acted at
 Covent Garden, Dec. 13, 1788.
 Not being approved of in its origi-
 nal state, it was reduced, and
 played a few nights as an after-
 piece. Not printed.

367. THE PROPHETESS. A
 Tragical History, by Beaumont
 and Fletcher. Fol. 1647; Svo.
 1778. This play is founded on
 the history of the Emperor Dio-
 clesian; to whom, when in a very
 low station in life, it was foretold
 by a *prophetess*, that he should be-
 come Emperor of Rome, when he
 should have killed a mighty boar
 (*quando aprum interfecerit*); in
 consequence of which prediction,
 he applied himself more particu-
 larly to the hunting of those ani-
 mals, but in vain. The prophecy,
 however, was at last fulfilled by
 his putting to death Aper, the
 father-in-law of the Emperor Nu-
 merianus, whose many tyrannies
 and acts of cruelty, and particu-
 larly the murder of his son-in-
 law, had occasioned a mutiny

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among the people; which Dioclesian heading, immediately mounted the throne he had so long been waiting for. The story is to be found at large in Nicephorus, Eusebius, Baronius, &c.

368. *THE PROPHETESS*; or, *The History of Dioclesian*; with alterations and additions, after the manner of an Opera, by T. Betterton. Acted at the Queen's Theatre. 4to. 1690. This is the above play, altered into the form of an opera by the addition of several musical entertainments, composed by Mr. Henry Purcell. It has been also brought on the stage again several times, and particularly during the theatrical administration of the late Mr. Rich; but is very far from being a pleasing or interesting play.

369. *PROTEUS*. Musical Dramatic Poem. Performed at Hickford's Room, 1741. N. P.

370. *PROTEUS*; or, *Harlequin in China*. Pant. by Mr. Woodward, 1755. This piece was performed at the Theatre Royal in Drury Lane, with great success; for the author of it, although no writer, had an admirable aptness at the invention of this kind of entertainments, so as to render them pleasing and showy, without such an extreme of expense as these affairs have been frequently suffered to extend to.

371. *THE PROUD WIVES PATER NOSTER*. A play, entered on the Stationers' book in 1559.

372. *THE PROUD WOMAN OF ANTWERP*. Play, by William Haughton, in conjunction with John Day. Acted 1601. Not printed.

373. *PROVOCATION*. A Ballet Pantomime. Acted at Covent Garden, 1790. An enlargement

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and improvement of *NOOTKA SOUND*.

374. *THE PROVOK'D HUSBAND*; or, *A Journey to London*. Com. by C. Cibber. Acted at Drury Lane. 8vo. 1728. This comedy was begun by Sir John Vanbrugh, but left by him imperfect at his death; when Mr. Cibber took it in hand, and finished it. It met with very great success, being acted twenty-eight nights without interruption; yet such is the power of prejudice and personal pique in biasing the judgment, that Mr. Cibber's enemies, ignorant of what share he had in the writing of the piece, bestowed the highest applause on the part which related to Lord Townly's provocations from his wife, which was mostly Cibber's, at the same time that they condemned and opposed the *Journey to London* part, which was almost entirely Vanbrugh's, for no other apparent reason but because they imagined it to be Mr. Cibber's. He soon, however, convinced them of their mistake, by publishing all the scenes which Sir John had left behind him, exactly from his own MS. under the single title of *THE JOURNEY TO LONDON*.

375. *THE PROVOK'D WIFE*. C. by Sir John Vanbrugh. Acted at Lincoln's Inn Fields. 4to. 1697; and 4to. 1699. This comedy has a great many fine scenes in it, and the character of Sir John Brute is very highly and naturally drawn. Yet it has, in the language as well as conduct of it, too much loose wit and libertinism of sentiment to become the theatres of a moral and virtuous nation; since no behaviour of a husband, however brutal, can vindicate a wife in revenging her cause upon

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herself, by throwing away the most valuable jewel she possesses, her innocence and peace of mind. Lady Brute's conduct, moreover, seems rather to proceed from the warmth of her own inclinations, than a spirit of resentment against her husband; nay, she seems so far to have lost even the very sense of honour, that a little matter appears capable of inducing her to turn pander to her niece Belinda. Had Lady Brute, indeed, appeared to the audience strictly virtuous through the whole transaction, yet had carried on such a deception to her husband, as to have alarmed all those suspicions of which a consciousness of his own behaviour towards her would authorize him in entertaining the belief, and then reformed him by a perfect clearing up of those suspicions, and, by showing him how near he might have been to the brink of a precipice, taught him to avoid for the future the path that was leading him towards it, the moral would have been complete; whereas, as it now stands, all that can be deduced from it is, that a brutish husband deserves to be made a cuckold; and that there can be no breach of virtue in giving him that desert, provided he can afterwards, either by the persuasions of his wife, or the bluster of her gallant, be soothed or frightened out of an intention of resenting it on her: a maxim of the most happy tendency to persons inclinable to gallantry and intrigue; since the same practices may equally answer against the good and indulgent, as against the surly and brutal husband. This play was one of those which were severely censured by Mr. Collier, on account of its immorality. When it was revived in 1725,

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the author thought proper to substitute a new scene, in the fourth act, in place of one in which, in the wantonness of his wit, he had made a rake talk like a rake in the habit of a clergyman; to avoid which offence, he put the same debauchee into the undress of a woman of quality; and with this alteration it has ever since been performed.

376. *THE PRONE*; or, *Love's Aftergame*. Com. Entered on the book of the Stationers' Company, Nov. 29, 1653; but not printed.

377. *THE PRUDE*. Com. translated from Voltaire, and printed in Dr. Francklin's edition of that author.

378. *THE PRUDE*. Com. Op. by Elizabeth Ryves. 8vo. 1777. Not acted. Printed in a Collection of her Poems. The prude of this piece is an affected one; being no other than an intriguing old woman, aunt to the heroine of the drama. She is represented as concerting with a friar to force her niece into a nunnery, and to trick her brother out of his property. These schemes are frustrated by means of a nobleman in disguise, a lover of the lady, who in the end is united to her. The period of the action of this performance is in the reign of Queen Mary. The dialogue is chaste and animated; the incidents are simple, yet interesting; and some of the airs have considerable merit.

379. *THE PRUDE*; or, *Win Her and wear Her*. Com. by James Ayre Weeks. Never performed. Dublin printed, 12mo. 1791.

380. *PRUNELLA*. An Interlude, by Richard Estcourt. 4to. without date. This piece was performed for Mr. Estcourt's benefit (between the acts of *The Rehearsal*),

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and must have been before the year 1713. It was intended as a burlesque on the Italian operas in general, and particularly on those of Arsinoe, Camilla, and Thomyris, at that time greatly in vogue. "The sense and music (says the "title-page) collected from the "most famous masters." He lays his scene in Covent Garden, which, in imitation of the pompous manner of the Italian scenery, he humorously describes as follows: "Scene, a flat piece of ground "without hedge or stile, the prospect of a church in view, and "Tom's Coffeehouse at a distance." Some of the songs in the above-mentioned operas are parodied in it. It was a strange medley, and could not, we think, be very entertaining. Mrs. Tofts, a mere Englishwoman, in the part of Camilla, was courted by Nicolini in Italian, without either of them understanding a syllable of what the other said or sung, and so of other characters!

381. THE PRUSSIAN FESTIVAL. Occ. Bal. Acted at Covent Garden, 1791.

382. PSYCHE. A Tragedy, by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1675. This was the first piece this author wrote in rhyme, for which some of his contemporary critics were very severe upon him. His intention in this work was not to produce a perfect regular dramatic piece, but only to entertain the town with a variety of music, dancing, scenery, and machinery, rather than with fine writing or exactness of poetry. The plot of it is partly founded on Apuleius's *Golden Ass*, and partly on the French *Psyche*, which he very candidly acknowledges the use he has made of in his preface. It met with great success, and in-

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deed deservedly, since all the first-rate masters in music, dancing, and painting of that time, were employed about it.

383. PSYCHE. An Opera, by Mr. Ozell. This is a literal translation of the *Psyche* of Moliere, from which, as we have said before, the last-mentioned piece is partly borrowed.

384. PSYCHE DEBAUCH'D. C. by Thomas Duffet. Acted at the Theatre Royal, and printed in 4to. 1678. This piece is a mock opera. It was intended to ridicule Shadwell's *Psyche*, and written purposely to injure the Duke's house, which at that time was more frequented than the King's. It is, however, nothing but a mass of low scurrility and abuse, without either wit or humour; and soon met with the contempt it merited.

385. PTOLOME. A Play mentioned by Gosson, in *The Schoole of Abuse*; and said to have been performed at the Bel Savage.

386. THE PUBLIC. Trag. by John Maclaurin, Lord Dreghorn. 8vo. 1799. This trifle, which is printed in his Lordship's works, consists but of one scene; the subject of which is, the contest between Lee, Foote, and Ross, about the Edinburgh theatre.

387. THE PUBLIC HOUSE; or, *Consequential Landlord and his Customers*. Farce, as performed every night in various parts of the city and suburbs of London and Westminster. 8vo. 1787. This is a low and obscene catchpenny.

388. THE PUBLIC WOOING. C. by the Duchess of Newcastle. Fol. 1662. Several of the suitors' speeches, particularly those of the soldier, the countryman, and the spokesman for the bashful suitor, were written by the Duke; as were

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also two other scenes, and the two songs at the end of the play.

389. **THE PUIRMAN AND THE PARDONAR.** This is one of the eight interludes by Sir David Lindsay, published by John Pinkerton, 8vo. 1792.

390. **THE PULLET.** See **THEATRICAL RECORDER.**

391. **PUNCH TURN'D SCHOOL-MASTER.** Farce. This, we suppose, was performed in Ireland. A prologue, written for it by Mr. Sheridan, and spoken by a Mr. Griffith, will be found in the collection of poems published by Mr. Concanen, 8vo. 1724.

392. **THE PUNISHMENT OF THE VICES.** One of the eight Interludes of Sir David Lindsay, published by John Pinkerton, 8vo. 1792.

393. **THE PURITAN, or, The Widow of Watling Street.** Com. by William Shakspeare. Acted by the children of Paul's. 4to. 1607. This play is not unentertaining, yet it is one of the seven which have been rejected by the editors of Shakspeare's works. Scene, London. It is reprinted in the Supplement to the edition of Shakspeare, 1778.

394. **THE PURITAN MAID, MODEST WIFE, AND WANTON WIDOW.** Com. by Thomas Middleton. This was entered on the book of the Stationers' Company, Sept. 9, 1653; and was among those destroyed by Mr. Warburton's servant.

395. **THE PURITANICAL JUSTICE; or, The Beggars turn'd Thieves.** By way of Farce, as it was lately acted in and about the city of London. 4to. 1698. A satire on some magistrate of the times, who had shown great severity towards beggars. On the only copy we have seen of it, the hero

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is in MS. explained to be Sir Humfrey Edwin, Lord Mayor of London, who is mentioned in Swift's *Tale of a Tub*.

396. **THE PURRAH.** An African Tale, in three acts, by Joseph Moser. Printed in *The European Magazine*, vol. liv. 1808. Never acted.

397. **THE PURSE; or, The Benevolent Tar.** Mus. Drama, by J. C. Cross. Acted at Drury Lane and the Haymarket. 8vo. 1794; 8vo. no date. This is an interesting little piece, and is still occasionally performed.

398. **PUSS IN BOOTS.** Pant. by the Margravine of Anspach. Performed at Brandenburg House, 1799.

399. **PYGMALION.** Mono-drama, translated from Rousseau. 4to. 1779.

400. **PYRAMUS AND THISBE.** A Comic Masque. 12mo. 1716. This piece was performed at Lincoln's Inn Fields Theatre. Mr. Richard Leveridge dressed it out in recitatives and airs after the Italian manner, from the interlude in Shakspeare's *Midsummer Night's Dream*.

401. **PYRAMUS AND THISBE.** Mock Opera, set to music by Mr. Lampe. Acted at Covent Garden. 8vo. 1745. Taken from Shakspeare's *Midsummer Night's Dream*.

402. **PYRAMUS AND THISBE.** Pant. by W. C. Oulton. Acted at Birmingham. 8vo. 1798.

403. **PYRRHUS.** Trag. by William Russel. Still remaining in MS. Never acted.

404. **PYRRHUS AND DEMETRIUS.** Op. by Owen Mac Swiny. 4to. 1709. This is a translation from the Italian of Scarlatti, and was performed at the Queen's Theatre in the Haymarket. Scene in Epirus,

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403. **PYRRHUS, KING OF EPIRUS.** Trag. by Charles Hopkins. Acted at Lincoln's Inn Fields. 4to. 1695. This is the least meritorious and least successful of this author's performances, but has his great youth at the time he wrote it to plead in its defence. It has, however, many strokes in it which an older writer need by no means have been ashamed of. The story

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of it may be found in Livy, in Plutarch's Life of Pyrrhus, &c. The scene is the city of Argos, besieged by Pyrrhus, with the camp of the Epirotes on the one side, and that of the Macedonians, who came to its relief, on the other. Prologue by Mr. Congreve.

406. **PYTHAGORAS.** Play, by Martin Slaughter. Acted 1598. Not printed.

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1. **THE QUACKS;** or, *Love's the Physician.* Com. by Owen M'Swiny. 4to. 1705. This piece consists only of three acts, and is a translation from the *L'Amour Medecin* of Moliere. Scene, London. It was twice rejected or forbidden at the Theatre Royal in Drury Lane; but was at last introduced to the public at that theatre, of which Mr. M'Swiny was then in part, if not sole, manager. It met, however, with little success.

2. **THE QUACKS;** or, *Love's the Physician.* Farce, by Owen M'Swiny. Acted at Drury Lane. Svo. 1745. This is the before-mentioned piece reduced to one act, and performed for Mrs. Woffington's benefit.

3. **THE QUACKS.** Com. in two acts. Performed April 21, 1784, at Drury Lane, for Mr. Baddeley's benefit. Not approved, nor printed.

4. **THE QUAKER.** Comic Op. by Charles Dibdin. Acted at Drury Lane. Svo. 1777. It was

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well received, and remains a stock-piece.

5. **THE QUAKER'S OPERA.** By Thomas Walker. Acted at Lee and Harper's Booth in Bartholomew Fair. Svo. 1728. This is one of many very indifferent pieces which the warm sunshine of applause that *The Beggar's Opera* had met with hatched into life. Mr. Walker, moreover, might have another motive to make him hope success in a ballad opera, from the great approbation he had been favoured with in the part of Capt. Macheath.

6. **THE QUAKER'S WEDDING.** Comedy, by Richard Wilkinson. Printed in 12mo. 1723. It was acted at Drury Lane 1703, and is only **VICE RECLAIM'D**, &c. with a new title.

7. **QUARTER DAY.** Interlude, by Richard Sicklemore. Acted at Dover, and printed at Lewes. Svo. 1798.

8. **A QUARTER OF AN HOUR BEFORE DINNER;** or, *Quality Bind-*

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ing. Dram. Ent. of one act [by the Rev. John Rose]. Performed at the Haymarket. Svo. 1788. Of this agreeable little piece, the object is, to ridicule the passion for associating with persons of superior rank, and to show the folly of depending on the specious professions and civilities of the great.

9. **THE QUEEN**; or, *The Excellency of her Sex*. Tragi-Com. Anonymous. 4to. 1653. This excellent old play is said to have been found out by a person of honour, and given to the editor Alexander Gough, to whom three copies of verses are addressed on the publication of it. Part of the plot, viz. the affair of Salassa's swearing Velasco not to fight, is taken from Belleforest's *Histoires Tragiques*, Novel 13. Scene lies at Arragon. See **THE DUMB KNIGHT**.

10. **THE QUEEN AND CONCUBINE**. Com. by Richard Brome. Svo. 1659. Scene, Sicily.

11. **QUEEN CATHERINE**; or, *The Ruins of Love*. Tragedy, by Mary Pix. Acted at Lincoln's Inn Fields. 4to. 1698. The scene lies in England, and the plot is from the English historians in the reigns of Edward IV. and Henry VI. The epilogue was written by her contemporary Mrs. Trotter; but the piece did not live above four nights.

12. **QUEEN ELIZABETH**. A Play, by Thomas Heywood. See p. 248 of his *Dialogues and Dramas*, 12mo. 1637, where he complains of its being corruptly printed, and published without his consent. It is the same as **IF YOU KNOW NOT ME, YOU KNOW NOBODY**.

13. **QUEEN HESTER**. Int. 4to. 1561. B. L. It is called in the title-page "A newe Enterlude,

"drawn oute of the holy Scripture of godly Queene Hester, "very necessary, newly made and "imprinted this present Yere "1561." Then follow four verses: the names of the players; the prologue; King Assuerus, iii Gentlemen, Aman, Mardocheus, Hester, Pursuivant, Pryde, Adulation, Ambition, Hardy dardy, a Jewe, Arbona Sziba. Imprinted at London by Wylllyam Pickerynge and Thomas Hacket, and are to be soide at theyre Shoppes.—Mr. Kemble is in possession of a copy of this piece, which is extremely rare.

14. **QUEEN MAB**. Pantomime, by Henry Woodward. Performed at Drury Lane, 1752.

15. **THE QUEEN OF ARRAGON**. Tragi-Com. by William Habington. Fol. 1640; in Dodsley's *Collection*. This play being by the author communicated to Philip, Earl of Pembroke, Lord Chamberlain of the Household to King Charles the First, he caused it to be acted at court, and afterwards published against the author's consent. It was revived at the Restoration; when a prologue and epilogue, written by the author of *Hudibras*, were spoken. See *Butler's Remains*, vol. i. p. 185.

16. **THE QUEEN OF CARTHAGE**. See **DIDO**.

17. **THE QUEEN OF CORINTH**. Tragi-Com. by Beaumont and Fletcher. Fol. 1647; Svo. 1778.

18. **THE QUEEN OF CORSICA**. Trag. written by Francis Jaques, anno Domini 1642. This play is still in manuscript in the library of the Marquis of Lansdown.

19. **THE QUEEN OF SPAIN**; or, *Farinelli at Madrid*. Mus. Ent. by James Worsdale. Acted at the Haymarket, 1744. Not printed.

20. **THE QUEEN OF THE ROSE**

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OF SALENCY. Com. from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

21. THE QUEEN'S ARCADIA. A Pastoral Tragi-Com. by Samuel Daniel. 4to. 1606; 4to. 1623. This piece was presented to Queen Anne, wife of James I. and her ladies, by the university of Oxford, in Christ Church, in August 1605, and is dedicated in verse to Her Majesty. The scene lies in Arcadia. It is observed by Langbaine, that the characters of Carinus and Amyntas in one of the scenes resemble those of Filme and Daphnis in M. Quinault's *Comedie sans Comedie*; as do two other scenes between them and their mistress Cloris, bear a likeness to that between the swains Damon and Alexis, and the inconstant nymph Laurinda, in Randolph's *Amyntas*. It could not be, however, that Daniel should have copied either from Randolph or Quinault; for at the time when this play was first acted, Randolph was but just born; and as to Quinault, he did not see the light till thirty-one years afterward. It appears, that this piece was originally called *Arcadia Restored*. See Leland's *Collectanea*, vol. ii. p. 642, edit. 1770.

22. THE QUEEN'S EXCHANGE. Com. by Richard Brome. 4to. 1657. This play was acted at Black Friars with great applause. Scene lies in England. It was afterwards printed with a new title, and called "The Royal Exchange," 4to. 1661.

23. THE QUEEN'S MASQUE OF BEAUTY. By Ben Jonson. 4to. no date; fol. 1640; 8vo. 1756. This piece, as well as the following, was presented at court by the Queen and her ladies; only

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this was performed on the Sunday night after Twelfth Night, 1608.

24. THE QUEEN'S MASQUE OF BLACKNESS. By Ben Jonson. 4to. no date; fol. 1640; 8vo. 1756. This piece was personated at court by Anne, Queen to King James I. and her ladies, on Twelfth Night, 1605.

It was at the palace of Whitehall that both these dramas made their appearance; the celebrated architect Inigo Jones assisting in the machinery and decorations.

25. QUEEN TRAGEDY RESTOR'D. A Dramatic Entertainment, by Mrs. Hoper. 8vo. 1749. This piece, which is a strange incoherent jumble of repeated absurdities, though intended by its author as a burlesque on the modern writers, and a means of restoring tragedy to her ancient dignity, was performed one night only at the Little Theatre in the Haymarket, by a set of performers of equal merit with the piece; the author herself, who had never trod a stage before, appearing in the part of Queen Tragedy. As the house was almost entirely filled with her own friends, a silent disgust and ennui was all the reception it met with; but on attempting to bring it on a second night, the fame it had acquired was apparent, from there not being an audience sufficient even to pay the expenses of music and candles.

26. QUERER POR SOLO QUERER. *To love only for Love's Sake*. Dr. Romance, by Sir Richard Fanshawe. 4to. 1671. This is only a translation, or rather paraphrase, from the Spanish of Antonio de Mendoza, made by Sir Richard during his confinement at Tankersly Castle in 1654, when he was taken prisoner by Oliver at the battle of

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Worcester. The original was written in 1623, in celebration of the birth-day of Philip IV. of Spain, and is dedicated to Elizabeth his queen. It was represented at court at Aranjuez, before those sovereigns, by the Meninas, who are a set of ladies, the daughters or heiresses to the grandees of Spain, who attend on the Queen, but who, though only children in years, stand higher in rank than Her Majesty's ladies of honour. The piece consists but of three

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acts, or *jornados*, according to the Spanish custom. Annexed to it is the *Fiestas de Aranjuez*, *Festivals at Aranjuez*, translated from the same author.

27. THE QUIDNUNCS. Moral Interlude. 4to. 1779. The title-page adds, intended to have been represented at one of the theatres, but for particular reasons suppressed. The whole of it is reprinted in *The London Review*, January 1779.

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R A G

1. THE RAFT; or, *Both Sides of the Water*. Mus. Int. by J. C. Cross. Acted at Covent Garden. Songs only published, 8vo. 1798. The French had about that time propagated a report, that they had fortified rafts in preparation, by the means of which they were to make a descent on our coasts.

2. THE RAGE! Com. by F. Reynolds. Acted at Covent Garden, 1794. 8vo. 1795, 1797. There is a great deal of sprightly dialogue in this piece; and some of the characters are generally understood to have had their originals in real life. It was acted with considerable success.

3. THE RAGGED UPROAR; or, *The Oxford Roratory*. Dramatic Satire, in many scenes, and in one very long act, in which is introduced the Alamo System of Fortune-telling. Originally plan-

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ned by Joan Plotwell, and continued by several truly eminent hands well versed in the art of designing; the whole concluding with an important scene of witches, gypsies, and fortune-tellers; a long jumbling dance of politicians; and an epilogue spoken by Mary Squires, &c. flying on broomsticks. 4to. no date. [1754.]

4. THE RAGING TURK; or, *BAJAZET II.* Trag. by Thomas Goffe. 4to. 1631; 8vo. 1656. The plot of this play may be found by consulting Knolles' *Turkish History*, Calchocondylas, and other writers on that reign. It was acted by the students of Christ Church, Oxford, to which society the author belonged, but was not published till after his death.

5. RAISING THE WIND. Farce, by James Kenney. Acted, with great success, at Covent Garden.

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Svo. 1803. There is a great portion of humour in this piece, which is well calculated for stage effect; the author moreover derived great advantage from Mr. Lewis's condescending to accept the part of Jerry Diddler, a man who lives by borrowing insignificant sums from any one who will lend them, and forcing himself on them as a table guest. His acting in this part was greatly attractive to the farce, which still continues a favourite with the public. Mr. Emery, who acted Sam, the Yorkshire waiter, was also well entitled to praise for the truth to nature with which he performed the character.

6. RAMAH DROOG; or, *Wine does Wonders*. Comic Opera, by James Cobb. Acted, with much applause, at Covent Garden, 1798. **Svo. 1800.** [Reduced to two acts, and performed as an afterpiece, in May 1805.] The music by Mazzinghi.

7. RAM ALLEY; or, *Merry Tricks*. Com. by Lodowick Barrer. Acted by the children of the Revels. **4to. 1811; 4to. 1836;** in Dodsley's *Collection*, 1780. The incident of William Smallshank's decoying the widow Taffeta into a marriage is a circumstance in Killigrew's *Parson's Wedding*; as likewise in *The English Rogue*, part iv. chap. 19. Scene in London.

8. THE RAMBLING JUSTICE; or, *The Jealous Husbands, with the Humours of John Twynford*. C. by John Leanerd. Acted at Drury Lane. **4to. 1678.** Great part of this play is borrowed from Middleton's *More Dissemblers besides Women*, particularly the scene between Sir General Amorous and Bramble, in the second act; Petulant Easy's being disguised like a gipsy, in the same act; and the

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scene between Bramble and the gipsies, in the third. The scene is laid in London, and the time twenty-four hours. In the year 1680 it was republished, with a new title, in 4to. and called, *THE JEALOUS HUSBANDS, with the Humours of Sir John Twynford and the Rambling Justice*.

9. THE RAMPANT ALDERMAN; or, *News from the Exchange*. F. Anonymous. **4to. 1685.** This farce is one entire piece of plagiarism; being stolen from Marmion's *Fine Companion*, and several other plays.

10. RANDALL, EARL OF CHESTER. P. by T. Middleton. Acted by the Lord Admiral's Servants, 1602. Mr Malone supposes, that this may be *THE MAYOR OF QUINBOROUGH*.

11. RANGER IN WEDLOCK; or, *The Amiable Mistake*. Com. written by, and acted for the benefit of, a Mr. Silvester, at the Haymarket, 1788; but not in the regular season. Not printed.

12. THE RANGER'S COMEDY. Acted, according to Henslowe's books, April 2, 1593, "by the Queene's Men and Lord Sussex together." Not now known.

13. THE RANSOM OF MANILLA; or, *England's Ally*. Hist. Play, by R. G. Lee. **Svo. 1793.** Never acted.

14. THE RAPE; or, *The Innocent Impostors*. Trag. by Dr. Brady. Acted at Drury Lane. **4to. 1692.** This piece was introduced on the stage by Mr. Shadwell, who wrote an epilogue to it.

15. THE RAPE. Trag. Acted at Lincoln's Inn Fields. **Svo. 1730.** A mere unacknowledged alteration of the foregoing article, with the names of the dramatis personæ changed.

16. THE RAPE OF EUROPA BY

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JUPITER. A Masque. Anonym. 4to. 1694. Sung at the Queen's Theatre, in Dorset Gardens, by their Majesties' Servants.

17. **THE RAPE OF HELEN.** A Mock Opera, by John Breval. Acted at Covent Garden. 8vo. 1737. Scene, Mycenæ, capital of Argos. This was first performed in 1733.

18. **THE RAPE OF LUCRECE.** A true Roman Tragedy, by Thomas Heywood. 4to. 1630; 4to. 1638, 5th edition. The plot is selected from Livy, Florus, Valerius Maximus, and other Roman historians. In it are introduced several songs, sung by Valerius, the meriy lord among the Roman peers. This piece is a farrago of declaiming, miming, and singing, ill calculated for the English stage, and was not very warmly received. The earliest date that we have given (1630) is that of the 4th edition; in what year it was first produced we do not know.

19. **THE RAPE OF PROSERPINE.** Pant. by Lewis Theobald. 8vo. 1725; 4to. 1727. Acted at the Theatre Royal in Lincoln's Inn Fields. The music to this piece was composed by Mr. Galliard, and the scene lies in Sicily. This is part of a pantomime which frequently has made its appearance in Covent Garden theatre, and, to the great reproach of public taste, has repeatedly drawn crowded audiences to the most trivial and insignificant pieces of the drama, and those even very indifferently performed, at times when the almost supernatural works of Shakspeare, Jonson, &c. supported by every thing that human exertion and abilities could add to them in the acting, have been represented to almost empty benches.

20. **RAPE UPON RAPE;** or, *The*

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Justice caught in his own Trap. By this title Fielding's *Coffeehouse Politician* was first printed in 1730. 8vo.

21. **THE RAREE SHOW;** or, *The Fox trap.* Opera, by Joseph Peterson, comedian. 8vo. 1739. This was printed at York, where it was performed.

22. **RAUF RUSTER DUSTER.** A play with this title is entered on the book of the Stationers' Company in 1566; but was never printed.

23. **RAYMOND.** A Tragedy, descriptive of the age of chivalry. 8vo. 1793. Never acted.

24. **RAYMOND AND AGNES;** or, *The Castle of Lindburgh.* Ser. Bal. Acted for the first time at Covent Garden, March 16, 1797. This is really a very interesting performance; and is chiefly taken from Mr. Lewis's novel called *The Monk*, and Dr. Smollett's *Count Fathom*.

25. **RAYMOND, DUKE OF LYONS.** This play was acted in the year 1613; but supposed to be never printed. See Mr. Malone's *Attempt, &c. Shakspeare*, edit. 1778, p. 331.

26. **RAYNER.** Trag. by Joanna Baillie. 8vo. 1804. Never acted. This interesting and entertaining play, its fair writer tells us, was written when she was not very old, and still younger from her ignorance of every thing regarding literature, than from her years. Of her object in writing it she gives the following account:

"I have attempted, in the character of Rayner, to exhibit a young man of an easy, amiable temper, with delicacy of sentiment and a well-principled mind, tempted, in the extremity of distress, to join with unworthy men in the supposed commission of a detestable deed;

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" and afterwards, under one of
 " the severest trials that human
 " fortitude can be called upon to
 " endure, bearing himself up, not
 " with the proud and lofty firm-
 " ness of a hero, but with the
 " struggles of a man, who, con-
 " scious of the weakness of nature
 " within him, feels diffident of
 " himself to the last, and modestly
 " aims at no more than what,
 " being a soldier, and the son of
 " a brave father, he considers as
 " respectable and becoming: one
 " who aspires not to admiration,
 " but shrinks from contempt;
 " and who being naturally brave
 " in the field, and of a light
 " buoyant disposition, bears up
 " throughout with an animation
 " and cheerfulness by no means
 " inconsistent with a considerable
 " degree of the dread of death,
 " when called upon to encounter
 " it with deliberation and certain-
 " ty. To him I have opposed the
 " character of a young man, in
 " whom, though with some good
 " affections, there is a foundation
 " of natural depravity, greatly
 " strengthened by the bad educa-
 " tion he has received from an ab-
 " surdly indulgent mother, brought
 " by his crimes to an untimely
 " end, and meeting it with a very
 " different spirit.

" Of the characters of the two
 " principal women in this piece,
 " opposed to two women of a very
 " different description, I shall say
 " nothing. The second and infe-
 " rior persons of the drama, I
 " have endeavoured to delineate
 " with sufficient discrimination to
 " make us feel acquainted with
 " them; though much force or
 " originality is a praise which I
 " readily grant they are not en-
 " titled to."

27. *THE REAPERS*; or, *The*

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Englishman out of Paris. Opera.
 8vo. 1770. A translation of *Les*
Moissonneurs.

28. *THE REASONABLE ANI-*
MALS. Satirical Sketch. Acted
 at the Haymarket. 8vo. 1782.

29. *THE REBELLION*. Trag.
 by Thomas Rawlins. Acted by
 the company of Revels. 4to. 1640;
 4to. 1654. Scene, Sevil. This
 play was acted with great applause,
 and seems to have been held in
 high estimation; there being no
 less than eleven copies of com-
 mendatory verses prefixed to the
 first edition of it.

30. *REBELLION DEFEATED*; or,
The Fall of Desmond. Trag. by
 John Cutts. 4to. 1745. This tra-
 gedy was never acted, yet is not
 absolutely devoid of merit. The
 scene of it lies in Ireland, and the
 plan is founded on the Irish re-
 bellion in 1582, headed by Gyrard
 Fitz Gyrard, Earl of Desmond.

31. *THE REBELLION OF NA-*
PLES; or, *The Tragedy of Massi-*
nello (but rightly Tomaso Annello
 di Malfa, general of the Neapoli-
 tans). 8vo. 1649. This play is
 said to have been written by a
 gentleman who was himself an
 eye-witness to the whole of that
 wonderful transaction, which hap-
 pened at Naples in 1647. The
 scene lies at Naples, and the story
 may be seen more at large in
 Giraffi's *History of Naples*.

32. *THE RECEIPT TAX*. Farce.
 [By John Dent.] Acted at the
 Haymarket. 8vo. 1783. A poor
 production, bearing no reference
 to the tax from which it derives
 its title.

33. *THE RECEPTION*. Play,
 in three acts, by a Chaplain in the
 Navy. Printed at Plymouth. 8vo.
 1799.

34. *THE RECONCILIATION*;
 or, *The Birth Day*. Com. in five

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acts, translated from Kotzebue [by C. Ludger]. 8vo. 1799. Never acted. From this affecting domestic story, Mr. T. Dibdin took *THE BIRTH-DAY*.

35. *THE RECRUIT*. Musical Interlude, as performed at the Theatre, Dumfries, 1794. The only copy of this piece that we have seen wants the title-page; but we suppose it to have been printed at Dumfries, in the year of its representation.

36. *THE RECRUITING MANAGER*. Prelude, by W. C. Oulton. Acted at Fishamble Street, Dublin, 1785. Not printed.

37. *THE RECRUITING OFFICER*. C. by George Farquhar. Acted at Drury Lane. 4to. 1705. This most entertaining and lively comedy, which is at this time, and probably will ever continue to be, one of the most standard and established amusements of the British stage, was written on the very spot where the author has fixed his scene of action, viz. at Shrewsbury, and at a time when he was himself a recruiting officer in that town, and, by all accounts of him, the very character he has drawn in that of Captain Plume. His Justice Balance was designed, as he tells us himself, as a compliment to a very worthy gentleman in that neighbourhood (Mr. Berkely, then recorder of Shrewsbury).—[Worthy, was a Mr. Owen, of Russason, on the borders of Shropshire. Brazen is unknown. Melinda was a Miss Harnage, of Balsadine, near the Wrekin. Sylvia was the daughter of Mr. Berkely, above-mentioned.]—He has dedicated the play in a familiar and at the same time grateful manner, to all friends round the Wrekin; and his epilogue is a sprightly and martial

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one, adapted to the successes of the British arms at that glorious period, being introduced by the beat of drum with the Grenadiers' March. The story is of the author's invention, the characters are natural, the dialogue is easy, and the wit entirely spirited and genuine. In short, to say the least we can in its praise, we can scarcely keep within the limits assigned us; and, were we to say the most, we could scarcely do justice to its merit. An anecdote, connected with this play, is related of Quin, which only shows that great, as well as humble actors, will occasionally trip. Quin was performing the part of Balance, with Mrs. Woffington, who was playing the part of his daughter. Quin, having, it is supposed, taken a little more wine than usual after dinner, addressed her thus: "Sylvia, how old were you when your mother was married?"—"What, Sir!" said the actress, tittering.—"Pshaw!" says he, "I mean, how old were you when your mother was born?"—"I regret, Sir, that I cannot answer you precisely on either of those questions; but I can tell you, if that be necessary, how old I was when my mother died!"

38. *THE RECRUITING SERJEANT*. Musical Entertainment, by Isaac Bickerstaffe. Acted, with success, at Drury Lane. 8vo. 1770.

39. *THE RED CROSS KNIGHTS*. Play, in five acts, by J. G. Holman. Acted at the Haymarket. 8vo. 1799.—This piece is founded on *The Robbers*, of Schiller, who are, by Mr. Holman, converted into Red Cross Knights. This alteration obtained the sanction of the licenser, which had been refused to *The Robbers*. The morality of the piece is now indis-

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putable, but for the fine spirit of the original we look in vain. The scene is transferred from Germany into Spain; and the alterations throughout are material, and show a thorough acquaintance with stage-effect. The piece had considerable success. Music by Attwood.

40. REDOWALD. Masque, by Joseph Hazard. 12mo. 1767. Printed at Chelmsford. This piece was written when the author was only sixteen years old; and, making allowance for so early an age, reflects no discredit on him.

41. RED ROY; or, *Osurn and Helen*. Hist. Bal. Acted at the Haymarket, August 1803. This was founded on a tradition, well known in Scotland, of a noted robber, at the end of the sixteenth and beginning of the seventeenth centuries; who, with a desperate gang, infested the Highlands. His real name was Robert Rover M'Gregor; but from his complexion, and the fiery colour of his hair and beard, he obtained the name of Red Roy, the robber. The piece was very favourably received.

42. REFORM. A Farce, modernized from Aristophanes, and published with the Annotations, select, of Bellend. Mart. Scrib. T. P.—*complete*, of Cantab. Anti-P. Hyper-Bell. By S. Foote, jun. 8vo. 1792. This is a satire on Thomas Paine; but is merely a dialogue in rhyme, and can scarcely be considered as a dramatic piece. It is, however, very skillfully executed. The annotations display much humour as well as learning.

43. THE REFORMATION. Com. 4to. 1673. Acted at the Duke's Theatre. Scene, Venice. This piece is ascribed to one Mr. Ar-

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rowsmith, M. A. of Cambridge. It is not without merit, but does not appear to have had much success. Downes says, "The Reformation in the play being the reverse to the laws of morality and virtue, it quickly made its exit, to make way for a moral one"—the alteration of Macbeth by Davenant. In part, this comedy appears like a second *Rehearsal*, against Dryden.

44. THE REFORMED COQUETTE. Farce. Printed in *The Lady's Magazine*, for the years 1787 and 1788. Never acted.

45. REFORMED IN TIME. Com. Op. in two acts. Performed at Covent Garden. 8vo. 1798. The moral is good; but the piece met with little success.

46. THE REFORM'D WIFE. C. [by Charles Burnaby]. Acted at Drury Lane. 4to. 1700. From this play, which was unsuccessful, Mr. Cibber has borrowed part of his *Lady's Last Stake*.

47. THE REFUSAL; or, *The Ladies Philosophy*. Com. by C. Cibber. Acted at Drury Lane. 8vo. 1721. The groundwork of that part of this play which relates to the second title, is built on the *Femmes Sçavantes* of Moliere, from which Wright's *Female Virtuoso* is also borrowed. But Mr. Cibber, who always greatly improved those hints which he took from others, has introduced a second plot into it, by making the circumstances of his catastrophe depend on the absurdities of that year of folly and infatuation in which this play made its appearance, when the bubbles of the South-Sea scheme rendered even men of understanding *fools*, and then subjected them to the designing views of knaves. His Sir Gilbert Wrangle, whom he has made a South-Sea direc-

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tor, is an admirably drawn, an exceedingly natural, and yet an original character; and although the prejudice which the author had raised against himself on another occasion (see *Nonjuror*) permitted this piece to run for no more than six nights, and that with repeated disturbances at every one of them, yet we cannot help looking on it as one of the most finished of our author's comedies. We must not here in justice omit taking notice of the great merit shown by Mr. Macklin in the performance of the part of Sir Gilbert.

48. *THE REFUSAL OF HARLEQUIN*. Pant. by C. Dibdin. Acted at the Circus. Not printed.

49. *THE REGENT*. Trag. by Bertie Greatheed. Acted at Drury Lane. 8vo. 1788. This tragedy was the first essay of the author as a dramatist, and in that light is deserving of great praise. The fable, which we do not recollect to be borrowed, is well constructed; the scenes are artfully arranged, the plot is intricate without perplexity, and exhibiting in the progress of it a succession and variety of passions. The horrors of guilt are strongly marked in the character of Manuel, and the tender affections are called forth in that of Dianora. Old Gerbin also is interesting, and the author has a right to praise for giving the dialogue of the under-characters in prose. It has been the misfortune of other authors, besides Mr. Greatheed, to lose some of the reputation they are entitled to, by the injudicious flattery of friends. Had a moderate share of applause contented them, the false thoughts, glittering expressions, quaint phrases, and little affectations, scattered in various parts of this drama, might and

ought to have been overlooked, on account of its general merit. By the sickness of some principal performers, it appeared late in the season, amidst the benefits; and, before the succeeding one, an event took place which excited the affections of the public in so high a degree as to render the title particularly obnoxious. It was therefore laid aside, and has not since (except for a single night, if we recollect right) been restored to the stage.

50. *THE REGICIDE; or, James the First of Scotland*. Trag. by Dr. Smollett. Svo. 1749. The plot of this piece is founded on the Scottish history of the reign of that monarch, who was basely and barbarously murdered by his uncle Walter Stuart, Earl of Athol, in the year 1437. This play was offered to the managers of the theatres, but rejected; a particular account of which the author has given, under feigned characters, in his *Adventures of Roderic Random*, in which he has displayed a great deal of wit and humour, but with how much justice we cannot pretend to determine. It was published afterwards by subscription (at 5s.), very much, we believe, to its author's emolument. As therefore it stands in print, and open to every one's examination, we shall by no means here enter into any particular investigation of its merits, but leave it entirely to the decision of the public, how far the author and managers were or were not in the right in their respective parts of the contest.

51. *THE REGIONS OF ACCOMPLISHMENT*. Musical Entertainment, by C. Dibdin. Acted at the Circus. Not printed.

52. *THE REGISTER OFFICE*. An Entertainment, in two acts, by

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E. Morton. 12mo. 1758. Printed at Salop.

53. THE REGISTER OFFICE. Farce, of two acts, by Joseph Reed. 8vo. 1761; 1771. This little piece, which was performed at the Theatre Royal in Drury Lane, with great applause, is intended to expose the pernicious consequences that may, and probably do, frequently arise from *Offices of Intelligence*, or, as they are called, *Register Offices*, where the management of them happens to be lodged in the hands of wicked and designing men. This design is surely a laudable one; as the stage ought certainly to be made a vehicle to convey to the public ear and eye, not only the representation of general vice and folly, but also the knowledge of any particular evil or abuse, which may occur to a few persons, indeed, but those perhaps either too unconsequential or too indolent to attempt a redress of it, and which cannot therefore by any means so readily as by this be brought forth to open daylight, and in consequence to public redress. In the execution of this, the plan of which is rendered as simple as possible, several characters are introduced; the generality of which are well drawn, particularly the provincial ones of an Irish spalpeen, a Scotch pedlar, and a Yorkshire servant-maid; as also that of a military male *slip-slop*, whose ignorance leads him into the perpetual use of hard words whose meaning he does not understand, and which he consequently mispronounces, and whose impudence secures him from a blush on the detection of his absurdity. Lady Wrinkle, an old woman who chooses her footmen by their personal strength and stature, being considered, perhaps, as too coarse

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for the stage, was not allowed to be played; nor was this character printed after the first edition. There is also another character in it, which was omitted in the representation, viz. that of Mrs. Snarewell, an old puritanical bawd, which treads so close on the heels of the celebrated Mrs. Cole in Mr. Foote's *Minor*, not only in the general portrait, but in the particular features of sentiment and diction, that we should certainly be ready to fly out in exclamation against the author as the most barefaced and undaunted plagiarist, had he not, in an advertisement annexed to the piece, assured us that the said character was written previous to the appearance of *The Minor*, and even that the MS. had been lodged in Mr. Foote's own hands, under an expectation of that gentleman's bringing it on the stage, in the year 1758, two years before he brought out his own piece of *The Minor*. We cannot help observing, however, that the germ of this character is to be found in a work published fourteen years before this date, entitled, *Memoirs of the Nobility, Gentry, &c. of Thule*, 2 vols. 12mo. 1744, vol. i. p. 62, 63.—A few years after *The Register Office* first appeared, it was revived; and a new character, Mrs. Doggrel, a female author, excellently performed by Miss Pope, was introduced in it.

54. THE REGULATORS. Com. by George Lillo. This piece was advertised to be printed among the other works of its author, in certain proposals which were circulated for some time. But the intended edition not meeting with encouragement, the play has never appeared, and is now probably lost.

55. REGULUS. Trag. by John

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Crowne. Acted by their Majesties' servants. 4to. 1694. The title of this play declares what the subject of its plot must be; the story of *Regulus* being perfectly well known as one of the noblest examples of honour and constancy to be met with throughout the whole Roman history. It is to be found in *Livy*, *Florus*, &c.

56. **REGULUS.** Trag. by W. Havard. 8vo. 1744. This play, which has considerable merit, is on the same subject with the before-mentioned one, and was acted at the Theatre Royal in Drury Lane eleven nights.

57. **REGULUS.** Op. translated from *Metastasio*, by John Hoole. Svo. 1800.

58. **THE REHEARSAL.** Com. by the Duke of Buckingham. Acted at the Theatre Royal. 4to. 1672. This play was acted with universal applause, and is indeed the truest and most judicious piece of satire that ever appeared. Its intention was, to ridicule and expose the then reigning taste for plays in heroic rhyme; as also that fondness for bombast and fustian in the language, and clutter, noise, bustle, and show in the conduct of dramatic pieces, which then so strongly prevailed, and which the writers of that time found too greatly their advantage in, not to encourage by their practice, to the exclusion of nature and true poetry from the stage. This play was written, and had been several times rehearsed, before the plague in 1665, but was put a stop to by that dreadful public calamity. It then, however, wore a very different appearance from what it does at present; the poet having been called *Bilboa*, and was intended for *Sir Robert Howard*; afterwards, however, when Mr.

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Dryden, on the death of *Sir W. Davenant*, became laureat, and the evil greatly increased by his example, the Duke thought proper to make him the hero of his piece, changing the name of *Bilboa* into *Bayes*; yet still, although Mr. *Dryden's* plays became now the more particular marks for his satire, those of *Sir Robert Howard* and *Sir W. Davenant* by no means escaped the severity of its lash. This play is still occasionally performed, and always gives delight to the judicious and critical parts of an audience. Mr. *Garrick*, however, introduced another degree of merit into the part of *Bayes*; having rendered it by his inimitable powers of mimicry not only the scourge of poets but of players also; taking off, in the course of his instructions to the performers, the particular manner and style of acting of almost every living performer of note. And although that gentleman for some years before he died laid aside this practice, perhaps esteeming mimicry below the province of a performer of capital merit; yet his example has been followed by several actors who have played the part, and will perhaps continue to be so by every one whose powers of execution are equal to the undertaking.

59. **THE REHEARSAL.** After-piece. This is the foregoing play reduced to three acts, by *Richard Wilson* (formerly of *Covent Garden Theatre*). It was performed at *Edinburgh*, and afterwards at the *Haymarket*, in *London*; and is printed in the sixth volume of a *Collection of Farces* at *Edinburgh*, 12mo. 1792.

60. **REHEARSAL.** Scenes attempted in the manner of this play, by *Joseph Moser*, were

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printed in *The European Magazine*, vol. lvi. 1809.

61. **THE REHEARSAL.** A Farce; or, *A second Part of Mrs. Confusion's Travail and hard Labour she endured in the Birth of her first monstrous Offspring, the Child of Deformity, the hopeful Fruit of seven Years Teeming, and a precious Babe of Grace, delivered in the Year 1648, by Mercurius Britannicus, printed in the Year 1718.* 4to. The dedication to Mons. Pillioniere. This is one of the pieces produced in the Bangorian controversy, occasioned by Bishop Hoadly's famous sermon before the King. The scene, Gray's Inn.

62. **THE REHEARSAL**; or, *Bays in Petticoats.* Com. in two acts, by Mrs. Clive. Performed at Drury Lane. 8vo. 1753. This piece was originally written three years before, and acted for the author's benefit.

63. **THE REHEARSAL AT GOATHAM.** Farce, by the late Mr. Gay. 8vo. 1754. This piece, and *The Distrest Wife*, were finished by Mr. Gay, and intended for the stage, before his death; when they were left to the care of his noble friend and patron the Duke of Queensberry. His Grace permitted them to be printed from the original, in the author's handwriting.

64. **THE REHEARSAL OF KINGS.** Farce, 1692. Anonymous. What kind of piece this is, we know not, only finding a bare mention made of it in Whincop and *The British Theatre*.

65. **THE RELAPSE**; or, *Virtue in Danger.* Being the sequel of *The Foot in Fashion.* Com. by Sir John Vanbrugh. Acted at Drury Lane. 4to. 1697; 4to. 1708. In this continuation of Cibber's *Love's*

last Shift, all the principal characters are retained, and finely supported to the complexion they bore in the first part. It was, however, a hasty performance; being (as the prologue declares) "got, conceived, and born, in "six weeks' space;" and some broken scenes that there are in it may be deemed an irregularity. There are, indeed, much wit, great nature, and abundance of spirit, which run through the whole of it; yet it must be acknowledged there is a redundancy of licentiousness and libertinism mingled with them; and that two or three of the scenes, particularly those between Berinthia and Loveless, and that (which is indeed now omitted in the representation) between Coupler and Young Fashion, convey ideas of so much warmth and indecency as must cast a very severe reflection on such audiences as could sit to see them without being struck with disgust and horror. Cibber, in his play, had laudably endeavoured to fashion the stage into something like decency, by bringing back a rakish husband to reason, to happiness, and to his family. Vanbrugh, seeming to think it a scandal to polite manners to leave him there, makes him *relapse*; as if it were disgraceful to a man of the world to be honourable. The taste, however, of the age Sir John Vanbrugh lived in, alone could justify his committing such violence on the chastity of the Comic Muse; and whoever will peruse Cibber's prologue to the *Provok'd Husband*, will be satisfied, from the testimony of one who certainly was well acquainted with this gentleman's sentiments, that he was, before his death, not

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only convinced of, but determined to reform, this error of taste. See *A TRIP TO SCARBOROUGH*.

66. *A RELATION OF THE LATE ROYAL ENTERTAINMENT*, given by the Right Honourable the Lord Knowles, at Cawsome House. See *ENTERTAINMENT*, Vol. II. p. 199, No. 150.

67. *THE RELIEF OF WILLIAMSTADT*; or, *Return from Victory*. Interlude. Acted, with success, at Covent Garden, 1793. Not printed.

68. *THE RELIGIOUS*. A Tragi-Com. by the Duchess of Newcastle. Fol. 1662.

69. *THE RELIGIOUS REBEL*; or, *The Pilgrim Prince*. Tragedy. Anonymous. 4to. 1674. Scene, in Germany.

70. *THE RENDEZVOUS*; or, *Tars Regaling*. Interl. of Songs. Acted at Covent Garden, 1800.

71. *THE RENEGADO*. Tragi-Com. by Phil. Massinger. Acted at Drury Lane. 4to. 1630. This was esteemed a good play, and is recommended by two copies of verses, by Shirley and Daniel Larkyn. The scene, Tunis.

72. *THE REPARATION*. Com. by Miles Peter Andrews. Acted at Drury Lane. 8vo. 1784. This comedy, after considerable curtailments, reached the period which entitled the author to an author's usual number of benefits. It is too much of a novel, but is not without some merit as to character. That of Sir Gregory Glovetop deserves praise, and would have deserved more had the author brought it more forward in the piece. The principal female character was designed for Mrs. Siddons; but lost nothing in being transferred to Miss Farren. On the first night, a political reflection, alluding to the influence of

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the back stairs, for some time interrupted the performance; one party insisting on an apology, and the other as firmly, and more successfully, resisting it.

73. *REPARATION*; or, *The School for Libertines*. Drama, by Thomas Pike Lathy. Acted and printed at Boston (America). 8vo. 1800.

74. *THE REPRISAL*; or, *The Tars of Old England*. Com. of two acts, by Dr. Smollett. Acted at Drury Lane. 8vo. 1757. However indifferent this author's success might be in tragedy, yet his comic genius has shown itself very conspicuously in this little piece, in which there are four characters, viz. a French, Scotch, and Irish man, and an English sailor, as highly drawn and as rationally distinguished as in any dramatic piece in the English language. It met with tolerable success in the representation; yet, to speak our real and unbiassed opinion, not equal to what its merit might have justly claimed.

75. *THE RESTAURATION*; or, *Right will take place*. Tragi-Com. 8vo. 1714. This play was never acted; it is little more than the *Philaster* of Beaumont and Fletcher, with some slight alterations; yet has been attributed, but injuriously, to the Duke of Buckingham, and is inserted in his works.

76. *THE RESTORATION OF KING CHARLES II.* or, *The Life and Death of Oliver Cromwell*. An Histori-Tragi-Comi-Ballad Opera, by Walter Aston. 8vo. 1733. To this piece, which was forbidden to be performed, is annexed a preface in vindication of the author from certain aspersions which had been thrown on him with regard to it.

77. *THE RESEMBLANCE*; or,

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Prisoner at Large. Com. translated from the French, by John Baylis. 12mo. 1804. Never acted.

78. RETALIATION. Farce, by Leonard Mac Nally. Acted at Covent Garden. Svo. 1782. This farce possesses considerable merit, and was favourably received. The character of Præcipe, the attorney, is highly drawn, and the dialogue is well seasoned with wit.

79. THE RETURN FROM PARNASSUS; or, *A Scourge for Simony.* Com. Anonymous. 4to. 1606. Hawkins's *Origin of the English Drama.* This piece was publicly acted in St. John's College, Cambridge, by the students. The poets of that time are treated with much severity in it; and on the hints thrown out in it against the clergy, Doctor Wild laid the foundation of his play called *The Benefice.*

80. THE RETURN OF TOBIAS. Sacred Drama, translated from Madame Genlis, by Thomas Holcroft. Svo. 1786.

81. THE REVENGE. Trag. by E. Young. Acted at Drury Lane. Svo. 1721. This play, though it is undoubtedly the master-piece, in the dramatic way, of that great and valuable author, was not so successful as *Busiris* had been. This was acted only six nights. The design of it seems to have been borrowed partly from Shakespeare's *Othello*, and partly from Mrs. Behn's *Abdelazar*; the plot savouring greatly of the former, and the principal character, viz. Zanga, bearing a considerable resemblance to the latter. Yet it will not surely be saying too much, to observe that Dr. Young has, in some respects, greatly improved on both. If we compare the Iago in one with the Zanga in the other tragedy, we

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shall find the motives of resentment greatly different, and those in the latter more justly as well as more nobly founded than in the former. Iago's cause of revenge against Othello is only his having set a younger officer over his head on a particular and single vacancy, notwithstanding he himself still stands most high in his esteem and confidence, and consequently in the fairest light for being immediately preferred by him to a post of equal if not greater advantage. To this, indeed, is added a slight suspicion, which he himself declares to be but bare surmise, of the general's having been too great with his wife, a particular which Othello's character and cast of behaviour seems to give no authority to; and on these slight motives he involves, in the ruin he intends for the Moor, three innocent persons besides, viz. Cassio, Desdemona, and Roderigo. Far different is Zanga's cause of rage, and differently pursued. A father's assured death, slain by Alonzo, the loss of a kingdom in consequence of his success, and the indignity of a blow bestowed upon himself from the same hand; all these accumulated injuries, added to the impossibility of finding a nobler means of revenge, urge him against his will to the subtleties and underhand methods he employs. Othello's jealousy is raised by trifles; the loss of a poor handkerchief, which Desdemona knew not was of value, and only pleading for a man's forgiveness who had been cashiered on a most trivial fault, are all the circumstances he has to corroborate the vile insinuations of Iago. He therefore must appear too credulous, and forfeits by such conduct some of our pity.

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Alonzo, on the contrary, long struggles against conviction of this kind, nor will proceed to extremities, till, as he says himself, "*Proofs rise on proofs, and still the last the strongest!*" The man his jealousy stands fixed on, is one who had for three years been not only his wife's lover but her destined husband. He finds a letter (forged indeed, but so as to deceive him) from Carlos to his wife in rapturous terms, returning thanks for joys long since bestowed on him; he finds his picture hid in a private place in his wife's chamber, is told a positive and circumstantial story by one whose perfect truth he had long confided in; and lastly is confirmed in all his apprehensions by that unwillingness to sooth them which Leonora's conscious innocence urges her pride to assume. Such are the advantages the piece before us has, with respect to plot, over *Othello*. And notwithstanding that Abdalar has been rendered, by Mrs. Behn, a very spirited character, yet any one on inspection will easily perceive how much more highly coloured Zanga is, and what advantages, even in the subtilty and probability of success in his machinations, the one has above the other. In a word, we may, with great justice, assign to this piece a place in the very first rank of our dramatic writings. In p. 111, art. OTHELLO, we have quoted from Mr. Hughes the story of a transaction, said to have really happened a few years before in Spain; which in the name of the principal agent, and other circumstances, is so exactly followed by Dr. Young, as to leave no doubt but that he was led to the story of this play, by the perusal of that narrative.

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82. THE REVENGE. Burletta, by Thomas Chatterton. Acted at Marybone Gardens, 1770.—This piece, with additional songs, was printed in 8vo. 1795, from a MS. of Chatterton, in the possession of Mr. Atterbury; and is reprinted in the edition of Chatterton's works, 3 vols. 8vo. 1803.

83. THE REVENGE; or, *A Match in Newgate*. Com. Acted at the Duke's Theatre. 4to. 1680. This play was attributed to Mr. Betterton; but is in reality no more than Marston's *Dutch Courtesan*, revived with some very trifling alterations.

84. REVENGE FOR HONOUR. Trag. by George Chapman. 4to. 1654. The plot of this play is Eastern, and the scene laid in Arabia. Langbaine tells us, that he had seen this play acted at the Nursery in Barbican.

85. THE REVENGE OF ATHRIDATES. English Opera. Acted at Smock Alley, Dublin. 8vo. 1765. Anonymous. The music selected by Tenducci. This is an alteration of *Pharnaces*.

86. THE REVENGE OF BUSSY D'AMBOIS. Trag. by Geo. Chapman. Acted at the private playhouse, White Friars. 4to. 1613. This play is neither so good a one, nor so strictly founded on truth, as the *Bussy D'Ambois* of its author (which see); nor was it received with so much applause upon the stage. It appears, that Nat. Field had been celebrated in the part of Bussy D'Ambois; and, by Dufey's dedication, we find that Hart was equally applauded in it.

87. THE REVENGE OF CERES. Dramatic Trifle, in one act. By Joseph Moser. Published in *The European Magazine*, vol. lvii. 1810.

88. **THE REVENGEFUL QUEEN.** Trag. by William Phillips. Acted at Drury Lane. 4to. 1698. The plot of this play is taken from Machiavel's *Florentine History*, and the scene laid in Verona. Sir William Davenant had many years before written a tragedy on the same story, viz. **ALBOVINE KING OF THE LOMBARDS.** That, however, the author declares he knew nothing of, till after the writing and publication of this piece.

89. **THE REVenger's TRAGEDY,** by Cyril Tourneur. Acted by the King's servants. 4to. 1607; 4to. 1608; Dodsley's *Collection*, 1780. Scene, Italy.

90. **REVERA;** or, *Verily.* Com. by George Ruggles. Written to expose the Puritans. Not printed.

91. **THE REVIEW;** or, *The Wags of Windsor.* Mus. Farce, by George Colman the younger. Acted at the Haymarket Theatre. [Pirated, Dublin, 12mo. 1801.] Svo. 1808. This entertainment met with great success; to which the admirable acting of Messrs. Johnstone and Emery, as an Irishman and Yorkshireman, and Mr. Fawcett, as a parish clerk, &c. &c. very materially contributed.

92. **THE REVOLTER.** A Tragic-Comedy, acted between the Hind and Panther and Religio Laici, &c. 4to. 1687. Anonymous. This can hardly be called a dramatic piece. It is a satire on Mr. Dryden's turning Papist.

93. **THE REVOLUTION.** Historical Play, by Lieutenant Christian. Svo. 1790. Never acted. James II. William III. and the other principal characters, are faithfully drawn; and throughout the author has kept closely to history.

94. **THE REVOLUTION OF SWEDEN.** Trag. by Catharine Trotter, afterwards Cockburne. Acted at

the Haymarket. 4to. 1706. The scene Stockholm, and the camp near it. It adheres pretty closely to history, but expired after the sixth performance.

95. **THE REWARDS OF VIRTUE.** Comedy, by John Fountain. 4to. 1661. This play was not intended for the stage by its author; but after his death, Mr. Shadwell, who perceived it to have merit, made some few alterations in it, and revived it under the title of *The Royal Shepherdess*, in the year 1669.

96. **REX ET PONTIFEX:** being an attempt to introduce upon the stage a new species of Pantomime. By Robert Dodsley. Svo. 1745. Printed in a volume of his works, modestly called *Trifles*.

97. **RHESUS.** Trag. from Euripides. By Michael Wodhull. Svo. 1782.

98. **RHESUS.** Trag. translated from Euripides, by R. Potter. 4to. 1783. "The subject," as the translator observes, "of this drama is taken from the tenth Iliad, in which Diomedes and Ulysses undertake, in the night, to explore the Trojan camp. They meet Dolon, who was sent, by Hector, on the like dangerous adventure, to learn the designs of the Grecians: from him they receive information that Rhesus was just arrived to the aid of Troy, and encamped separately; they penetrate to the Thracian's tent, kill him, and lead away his celebrated horses. Beautiful as this episode is in the epic poem, where the more still night-scene forms an agreeable shade between the glowing colours of the battles that precede and follow, it does not promise, as a tragedy, to affect the heart much with either ter-

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“ror or pity. Some critics find
 “so little of the usual tenderness
 “of Euripides in it, that they
 “have assigned it to some other
 “author; but this is unauthorized
 “conjecture. The story is indeed
 “simple, but the poet has made
 “the best use of it: the dialogue
 “is justly maintained, and the
 “narrative animated; the cha-
 “racters of Hector and Rhesus
 “are admirably drawn, alike open,
 “generous, and brave; Hector is
 “confident, Rhesus vaunting, and
 “not without reason, as Minerva
 “describes his strength and va-
 “lour: Barbaric manners are
 “finely exhibited. The scene is
 “in the Trojan camp, before the
 “tent of Hector.”

99. RHODON AND IRIS. A
 Pastoral, by Ralph Knevet. 4to.
 1631. This piece is recommended
 by four copies of verses, and was
 presented at the Florists' feast at
 Norwich, May 3, 1631. The
 scene, Thessaly.

100. RICHARD CŒUR DE LION.
 Hist. Rom. [by John Burgoyne].
 Acted at Drury Lane. 8vo. 1786.

101. RICHARD CŒUR DE LION.
 Opera, by Leonard Mac Nally.
 Acted at Covent Garden. 8vo.
 1786.

Both these pieces are taken
 from a very successful drama, by
 Mons. Sedaine, acted the first
 time, at Paris, the 21st October
 1784; and, until the revolution
 in France, frequently repeated,
 and with unabated applause. The
 story is taken from the first volume
 of *The Literary History of the
 Troubadours*, by Abbé Millot.
 The celebrated air, “O Richard!
 “O mon Roi!” will be always
 had in remembrance, from the
 effect it produced at Versailles,
 before the actual captivity of the
 late unhappy King of France.

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Of the two rival English per-
 formances, the former was the
 most approved, and continues to
 be acted with applause. Mr. Mac
 Nally's was very soon consign-
 ed to oblivion. To General Bur-
 goyne's the following note was
 prefixed:

“In adapting the following
 “scenes to the English stage, no
 “adventitious matter has been in-
 “troduced: some liberty, how-
 “ever, has been taken in effecting
 “the principal incident of the
 “piece; the discovery of Richard's
 “confinement being now given to
 “Matilda in place of Blondel; as
 “well to increase the interest of
 “the situation, as to avoid the
 “less affecting interposition of the
 “heroine in the latter part of the
 “drama. The elegant author of
 “this romance will pardon a free-
 “dom which has been taken with
 “no other view than that of
 “giving the best assistance of our
 “stage to his admired composi-
 “tion.”

102. RICHARD IN CYPRUS.
 Trag. by T. Teres. 8vo. No
 date. [1769.]

103. RICHARD THE CONFESSOR.
 Play, recorded, by Henslowe, as
 having been performed by the
 Earl of Sussex's men, Dec. 31,
 1593. Not printed.

104. KING RICHARD THE FIRST.
 By Dr. George Sewell. 8vo. 1728.
 This consists only of a few imper-
 fect scenes left unfinished by the
 author, and published after his
 death.

105. KING RICHARD THE SE-
 COND. Trag. By W. Shakspeare.
 Acted at the Globe. 4to. 1597;
 4to. 1598; 4to. 1608; 4to. 1615;
 4to. 1634. This play has not
 been acted for many years. Dr.
 Johnson observes, that it is ex-
 tracted from Holinshed, in which

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many passages may be found that Shakspeare has, with very little alteration, transplanted into his scenes; particularly a speech of the Bishop of Carlisle, in defence of King Richard's unalienable right and immunity from human jurisdiction.

This play is one of those which Shakspeare has apparently revised; but as success in works of invention is not always proportionate to labour, it is not finished at last with the happy force of some other of his tragedies, nor can be said much to affect the passions or enlarge the understanding.

From a passage in Camden's *Annals*, it appears that there was an old play on this subject prior to Shakspeare's; but in what language we know not: probably in Latin. Sir Gellay Meyrick, who was concerned in the business of the Earl of Essex, and was hanged for it, with Cuffe, in 1601, is accused, among other things, "*quod exoletam Tragediam de tragicâ abdicatione Regis Ricardi Secundi in publico theatro coram con-juratis datâ pecuniâ agi curasset.*" But see *Supplement to Shakspeare*, vol. i. 381.

106. THE HISTORY OF KING RICHARD THE SECOND. By Nahum Tate. Acted at Drury Lane, under the name of *The Sicilian Usurper*. 4to. 1681; which see.

107. KING RICHARD THE SECOND. Trag. by L. Theobald. 8vo. 1720. This is only an alteration from Shakspeare; in which, however, the writer has taken some considerable liberties, as well with the facts of history as with his original author. Scene, the Tower. It was acted at the Theatre in Lincoln's Inn Fields with success, and is dedicated to the Earl of Orrery; who, on that occasion,

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made Mr. Theobald a present of a bank note of an hundred pounds, enclosed in an Egyptian pebble snuff-box, mounted in gold, of about twenty pounds value.

108. KING RICHARD THE SECOND. Trag. altered from Shakspeare, by Francis Gentleman. Acted at Bath about the year 1754. Not printed.

109. KING RICHARD THE SECOND. Trag. altered from Shakspeare, and the style imitated, by James Goodhall. 8vo. 1772. Printed at Manchester. This piece was offered to Mr. Garrick for representation, but refused by him.

110. KING RICHARD THE THIRD. Trag. by W. Shakspeare. Acted by the King's servants. 4to. 1597; 4to. 1598; 4to. 1602; 4to. 1612; 4to. 1624; 4to. 1629; 4to. 1634. Dr. Johnson says, "This is one of the most celebrated of our author's performances; yet I know not whether it has not happened to him as to others, to be praised most when praise is not most deserved. That this play has scenes noble in themselves, and very well contrived to strike in the exhibition, cannot be denied. But some parts are trifling, others shocking, and some improbable."

This play originally took in a long series of events belonging to the reign of Richard the Third; but was very different from the form in which it now makes its appearance on the stage.

111. KING RICHARD THE THIRD. Trag. altered from Shakspeare, by Colley Cibber. Acted at Drury Lane. 4to. 1700. The original compiler of our work has been very lavish of his praise of this alteration; but as his encomiums do not appear to be well founded, we think it unnecessary

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to insert them. The flowery descriptive lines, appropriated to a chorus in *King Henry the Fifth*, are very absurdly put into the mouth of the anxious Richard, whose crown and life depended on the battle for which he was then preparing. When this piece was first introduced to the stage, the licenser expunged the whole first act, assigning as his reason for it, that the distresses of King Henry the Sixth, who is killed by Richard in that part of the play, would put weak people too much in mind of King James, then living in France. In this mutilated state it was acted several years before the proscribed part was admitted. It has, however, always been a very popular and successful performance.

112. KING RICHARD THE THIRD. Historical Play, adapted to the stage by Colley Cibber; revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden. 8vo. 1810.

113. RICHES; or, *The Wife and Brother*. Play (founded on Massinger's comedy of *The City Madam*), by Sir James Bland Burgess, Bart. Acted, with success, by the Drury Lane Company, at the Lyceum. 8vo. 1810. Sir James has judiciously pruned the indelicate shoots of the original piece; but in other respects we cannot consider all his alterations as amendments. For an instance: Massinger, in the commencement of the play, shows us Luke in the light of a villain, by making him tamper and dissemble with the clerks, in order to betray them; of course, we are not surprised at his subsequent conduct. On the contrary, Sir James impresses us with an idea of Luke's honesty in

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the aforesaid counting-house scene; and thus renders almost incredible his extraordinary villainy afterwards. On the whole, however, we see much less room for blame than praise in this adaptation of Massinger's long-neglected drama to the audiences of the 19th century.

114. THE RICHMOND GARDENER. A Musical Piece. Performed at Richmond, 1790. Not printed.

115. THE RICHMOND HEIRESS; or, *A Woman once in the Right*. Com. by Thomas Durfey. Acted at the Theatre Royal. 4to. 1693. This play did not meet at first with all the success the author expected from it; but being revived afterwards, with alterations, was very favourably received.

116. THE RICHMOND HEIRESS. Com. altered from Tom Durfey, by F. G. Waldron; and acted at Richmond, 1777. Not printed.

117. RICHMOND WELLS; or, *Good Luck at last*. A Comedy, by John Williams. Acted at Mr. Pinkethman's Theatre in Richmond. 12mo. 1723. Scene, Richmond, and the Wells. The author, in his preface, complains of the negligence of the actors in the performance of his piece; and from the motto he appears to have been very young when he produced it.

118. THE RIDER; or, *The Humours of an Inn*. Farce, of two acts. 8vo. 1768. It is said to have been acted with general approbation, and intended for the theatres in London. The last of these assertions may perhaps be true; the former is totally incredible.

119. THE RIDICULOUS GUARDIAN. Comic Burletta. Acted at the Haymarket. 4to. 1761.

120. THE RIGHT OF THE LORD

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OF THE MANOR. Com. A play with this title is extant, we believe; but we have never met with it.

121. A RIGHT WOMAN. Com. by Francis Beaumont and John Fletcher. Entered on the book of the Stationers' Company, June 29, 1660; but not printed.

122 THE RIGHTS OF HECATE; or, *Harlequin from the Moon.* Pantomime Entertainment, by Mr. Love[Dance]. Acted at Drury Lane, 1764, with good success. N. P.

123. THE RIGHTS OF MAN. Farce, by William Francis Sullivan. Acted at Buxton, 1791. Printed in the first volume of *The Thespian Magazine*, 8vo. 1792. This dramatic satire has considerable humour: and its tendency is, to expose those self-created reformers, who, from a love of innovation, adopt and spread political opinions, which they have neither sense nor argument to support. It was once performed at the Haymarket, for Mr. Wilson's benefit.

124. THE RIGHTS OF WOMEN. Musical Piece, of one act. Performed at the Haymarket, Aug. 9, 1792, for Mr. Wilson's benefit; but never repeated nor printed.

125. RINALDO. Opera. 8vo. 1711; 8vo. 1760. Performed at the Queen's Theatre in the Haymarket. The plan of this piece was laid by Aaron Hill; but that gentleman's design was filled up with Italian words by Sig. Giacomo Rossi, and the music by Handel, being the first that he composed after his arrival in England. The hint of the story is taken from Tasso, and the scene laid in and near Jerusalem.

126. RINALDO AND ARMIDA. Trag. by J. Dennis. Acted at Lincoln's Inn Fields. 4to. 1699.

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The hint of the chief characters in this, as well as the last-mentioned piece, is from Tasso's *Gierusalemme*; but the manners of them being by our author thought unequal to that great Italian, he has taken the liberty to change them, and form his characters more agreeable to the subject. His reasons for so doing he has given, not only in his preface to the play, but also in the prologue, which he confesses to be a sort of preface to it. How far he has succeeded in his design must, however, be left to the judgment of every reader. The scene lies on the top of a mountain in the Canaries. The musical entertainments in it were composed by Mr. John Eccles, excepting a chorus in the fourth act, which is borrowed from Mr. H. Purcell's Frost Scene.

127. RINALDO RINALDINI; or, *The Secret Avengers.* B. by J. C. Cross. Acted at the Royal Circus. 8vo. 1801. Printed also 12mo. 1809, in a work called *Circusiana*.

128 THE RING; or, *Love me for Myself.* Mus. Ent. by William Linley. Acted at Drury Lane. 8vo. 1800. This is only *The Pavilion*, of the same author, somewhat altered.

129. RIPE FRUIT; or, *The Marriage Act.* Int. by Charles Stuart. Acted at the Haymarket, 1781, for the benefit of Mr. Wilson. N. P.

130. THE RISING OF CARDINAL WOLSEY. P. by Anthony Munday; assisted by Drayton, Chettle, and Smith. Acted 1601. Not printed.

131. THE RIVAL BROTHERS. Trag. Anonym. Acted at Lincoln's Inn Fields. 4to. 1704. The principal incident in this play is exactly the same, and conducted in the same manner, as Otway's

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Orphan. The catastrophe also does not materially differ. The running-title is, *A Fatal Secret*; or, *The Rival Brothers.* Scene, England.

132. *THE RIVAL CANDIDATES.* Comic Opera, by Henry Bate. Acted at Drury Lane. 8vo. 1775. This was performed with great applause; but has not been revived of late years.

133. *THE RIVAL CAPTAINS*; or, *The Impostor Unmasked.* B. Op. Acted at the Haymarket, 1736. Not printed. Mr. Eger-ton mentions this as the production of Thomas Phillips, author of *Love and Glory.*

134. *THE RIVAL FATHER*; or, *The Death of Achilles.* Trag. by William Hatchett. 8vo. 1730. This play was acted at the New Theatre in the Haymarket. It is founded on the well-known story in the Greek annals of the death of that great hero, by a wound in the heel (the only part in which he was vulnerable) by an arrow shot from the bow of Paris, as he was kneeling at the altar, to dedicate his vows to Polyxena, the daughter of Priam (who is here, however, made to be in love with, and ardently beloved by, his son Pyrrhus), as the guarantee of a peace between the Greeks and Trojans. The conduct of the piece in general is borrowed from the *Mort d'Achille* of Corneille, and the author confesses his having taken some hints from the *Andromache* of Racine, and endeavoured to imitate the simplicity of style which Philips has preserved in his *Distress'd Mother.* He has, however, fallen greatly short of all his originals, and rendered his piece too heavy and declamatory, from a want of incident, and a superabundance of long uninter-

rupted speeches, which must ever tire an audience, and abate that power which affecting circumstances would otherwise have over their minds. Yet, on the whole, there is some merit in it; and it will not be saying too much to confess, that there have been many pieces since its appearance, which have not been so deserving of approbation, that have met with good success. The scene lies in the Grecian camp before Troy.

135. *THE RIVAL FATHER.* F. 8vo. 1754. This piece was never acted, nor deserved to be so; it was, however, printed in Dublin, and, though published anonymously, has been acknowledged by one Mr. Preston, an itinerant actor, as his offspring.

136. *THE RIVAL FOOLS.* Com. by C. Cibber. Acted at Drury Lane. 4to. no date. [1709.] This play is partly borrowed from Fletcher's *Wit at several Weapons.* It met, however, with very bad success. There happened to be a circumstance in it, which, being in itself somewhat ridiculous, gave a part of the audience a favourable opportunity of venting their spleen on the author; viz. a man in one of the earlier scenes on the stage, with a long angling-rod in his hand, going to fish for miller's thumbs: on which account, some of the spectators took occasion, whenever Mr. Cibber appeared, who himself played the character, to cry out continually, Miller's thumbs.

137. *THE RIVAL FRIENDS.* C. by Peter Hausted 4to. 1632. The title of this play has somewhat whimsical in it, and bears testimony to the author's uneasiness under censure. He tells you in it, that it was acted before the King and Queen's Majesties, when, out of

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their princely favour, they were pleased to visit their university of Cambridge, on the 19th day of March, 1631. *Cry'd down by Boys, Faction, Envy, and confident Ignorance, approved by the judicious, and exposed to the public Censure by the Author.* His dedication is in the same style, being a copy of verses, inscribed to the *Right Honourable, Right Reverend, Right Worshipful, or whatsoever he be, or shall be, whom I hereafter may call Patron.* From hence it appears, that it had met with some criticisms, which he knew not how to bear. Yet it is commended by a copy of Latin verses, and two in English. It has an introduction, by way of dialogue, between Venus, Phæbus, and Thetis, sung by two trebles and a bass, in which Venus (being Phosphorus as well as Vesper) appears at a window above, as risen, calling to Phæbus (or Sol), who lies in Thetis' lap, at the east side of the stage, canopied by an azure curtain. The scene between Loveall, Mungrell, and Hammer-shin, in the third act, is copied from that between Trnewit, Daw, and La Foole, in the fourth act of Ben Jonson's *Silent Woman*.

138. *THE RIVAL GENERALS.* Trag. by J. Sterling. Acted at Dublin. 8vo. 1722. Reprinted in the author's poetical works, vol. i. 8vo. 1733, where it appears to have been written between his eighteenth and twenty-first years. Scene, Genoa.

139. *THE RIVAL KINGS; or, The Loves of Oroondates and Stastira.* Trag. by John Banks. Acted at the Theatre Royal. 4to. 1677. This is one of the least known of this author's pieces, and bears the strong characteristic of all his writings, viz. the being affecting in its conduct, without having one

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good line in its composition. It is written in rhyme, and the plot taken almost entirely from the romance of *Cassandra*, excepting what relates to Alexander, the foundation of which may be traced in Quintus Curtius and Justin. The scene, Babylon.

140. *THE RIVAL KNIGHTS.* Dramatic Romance. Performed at Covent Garden, with considerable success, 1783.

141. *THE RIVAL LADIES.* Trag. Com. by J. Dryden. Acted at the Theatre Royal. 4to. 1664; 4to. 1669; 4to. 1675. The dedication to this play is a kind of preface in defence of blank verse. The scene lies in Alicant; the dispute betwixt Amideo and Hypolito, and Gonsalvo's fighting with the pirates, is borrowed from En-colpius, Giton, Eumolphus, and Tryphena's boarding the vessel of Lycas, in Petronius Arbiter; and the catastrophe has a near resemblance to that of Scarron's *Rival Brothers*.

142. *THE RIVAL LOVERS.* F. in two acts, by Thomas Warboys. 8vo. 1777. Not acted. This farce is taken from *La Serenade* of M. Regnard.

143. *THE RIVAL MILLINERS; or, The Humours of Covent Garden.* A tragi-comic-farcical, operatical, fantastical Farce, by Robert Drury. 8vo. 1735; 8vo. 1737; 12mo. no date, 3d edition. This is a burlesque or mock tragedy, and was performed at the Little Theatre in the Haymarket, with some applause.

144. *THE RIVAL MODES.* Com. by James Moore Smythe. Acted at Drury Lane. 8vo. 1727. The reputed genius of this gentleman, who was a man of fashion, gave the highest expectations of this piece for a long time before its

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appearance; which, however, it was far from answering, and consequently very soon dropped into oblivion. Victor says, that its want of success "ruined him every way; for Mr. Pope attacked him in *The Dunciad* as a "plagiary, and his creditors his "fortune." As, however, he had a handsome estate, and a place of emolument under the crown, we should not suppose that his creditors could be much alarmed at the failure of a play. See *THE DIS-EMBLEMED WANTON*.

145. *THE RIVAL MOTHER*. C. Anonymous. Svo. 1678.

146. *THE RIVAL MOTHER; OR, The Sailors' Stratagem*. Com. written by a Lady of Distinction. Performed at Dublin, 1789.

147. *THE RIVAL NYMPHS; OR, The Merry Swain*. Past. Com. by Messrs. Daniel Bellamy, sen. and jun. 1740. This is one of the dramatic pieces published by these gentlemen in conjunction.

148. *THE RIVAL PRIESTS; OR, The Female Politician*. Farce, by Messrs. Bellamy. 12mo. 1739. None of the writings of these gentlemen were ever acted at the public theatres.

149. *THE RIVAL QUEENS, with the Humours of Alexander the Great*. A comical Tragedy, by C. Cibber. Acted at Drury Lane. Svo. 1729. This piece is a burlesque on the next-mentioned play, almost every scene being parodied with a good deal of humour. It was not printed till the time of the above date, and then only in Dublin. Yet it had appeared at Drury Lane early in the last century. It was revived at Covent Garden, April 19, 1780, but, we believe, was only acted twice. A ridiculous blunder has been made by the person who collected Cibber's plays

in five volumes, 12mo. 1777, who has, in the 4th volume, inserted, instead of Cibber's *Rival Queens* (the subject of this article), a piece bearing not the least resemblance to it, and which our readers will find under the title of *THE CONTRETEMES*.

150. *THE RIVAL QUEENS; OR, The Death of Alexander the Great*. Trag. by Nathaniel Lee. Acted at the Theatre Royal. 4to. 1677; 4to. 1694. This is looked on as one of the best of this author's pieces, and is to this day occasionally represented on the stage; yet with considerable alterations from what Mr. Lee left it. It must be confessed, that there is much bombast and extravagance in some parts of it; yet in others there is so much real dignity, with such beautiful flights of imagination and fancy, as render even the madness of the true genius more enchanting than even the more regular and finished works of the cold laborious playwright of some periods since his time. The characters also are well contrasted; as the mild and secure Statira, with the disappointed and raging Roxana; the steady Clytus, with the fiery Alexander, &c. The scene is in Babylon, and the story may be found in the historians of that hero's life. This piece was revived at Drury Lane, Nov. 23, 1795, in a style of great splendour and magnificence, with Bucephalus, Amazons, elephants, cars, bridges, battles, banquets, and processions; and the part of Alexander was supported by Mr. Kemble in a style that will not suffer by comparison with any former actors of that character.

151. *THE RIVAL QUEENS*. Prel. by Thomas Holcroft. Acted at the opening of Covent Garden Theatre for the season 1794-5, the

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house having undergone material improvements. The Rivals were, the Empress Drury, and the Queen Covent Garden. They "kissed, quarrelled, and fought;" but the dispute terminated in an amicable competition for public favour. Not printed.

152. THE RIVALS. Tragi-Com. 4to. 1668. This play is printed without any author's name; but Laughbaine, on the authority, as he says, of Cademan, the publisher, ascribes it to Sir William Davenant. The scene lies in Arcadia. It was acted nine days successively to full houses, at the Duke of York's Theatre; but is only an alteration of *The Two Noble Kinsmen*, by Fletcher and Shakspeare, perhaps by Davenant, who might not think the alteration worth owning.

153. THE RIVALS. Com. by Richard Brinsley Sheridan. Acted at Covent Garden. Svo. 1775. This was the first dramatic piece of an author who has since reached the highest point of excellence in the least easy and most hazardous species of writing. The present play is formed on a plot unborrowed from any former drama, and contains wit, humour, character, incident, and the principal requisites to constitute a perfect comedy. It, notwithstanding, met with very harsh treatment the first night, and was with difficulty allowed a second representation. It has, however, of late years been always received with great applause.

154. THE RIVALS. Sac. Dram. by the Rev. H. Boyd. Svo. 1793. Dublin, printed in a volume entitled *Poems chiefly dramatic and lyric*. Never acted.

155. THE RIVAL SISTERS; or, *The Violence of Love*. Trag. by Robert Gould. Acted at Drury

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Lane. 4to. 1696. The representation of this play appears, by the author's complaint in his Epistle, to have been for some time delayed after his first offer of it to the stage; but, when it was acted, met with a favourable reception. The plot is in great measure borrowed from Shirley's *Maid's Revenge*, but the original story is to be found in *God's Revenge against Murder*. The scene lies at Axon, a village in Portugal. The prologue and epilogue were written by D'Urfey.

156. THE RIVAL SISTERS. Tr. by Arthur Murphy. Svo. 1786. Though written in 1783, and published in the collection of Mr. Murphy's works in 1786, this piece was not performed till March 18, 1793; when Mrs. Siddons got it up, for her benefit, at the Haymarket. It is on the subject of Ariadne and Theseus, at Naxos, in the kingdom of Periander; is constructed on the Grecian model, the unities being strictly observed, and the chorus only omitted; but, though well supported in the acting by Messrs. Kemble and Palmer, Mrs. Siddons, &c. it did not become a favourite with the public.

157. THE RIVAL SOLDIERS. Mus. Ent. See SPRIGS OF LAUREL.

158. THE RIVAL STATUES; or, *Harlequin Humourist*. Pant. by J. C. Cross. Svo. 1803.

159. THE RIVAL THEATRES; or, *A Playhouse to be Let*. Farce. To which is added, *The Chocolate Makers, or Mimickry exposed*. An Interlude, by George Staley, comedian. Acted at Dublin. 12mo. 1759; London, Svo. 1759.

160. THE RIVAL WIDOWS; or, *The Fair Libertine*. Com. by Mrs. E. Cooper. Svo. 1735. This piece (taken, probably, from St. Foix) was acted nine nights at the Theatre Royal in Covent Garden, with some

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success; the principal character being performed by the authoress on her own benefits, and on the other nights by Mrs. Horton. Allowing for the too common freedom of female dramatists, this is far from a bad comedy.

161. *THE ROAD TO RUIN*. C. by Thomas Holcroft. Acted at Covent Garden with great success. 8vo. 1792. This is, we think, the best performance of its author; and the public seem to be of that opinion; for it is always received with applause, and is almost the only one of Mr. Holcroft's that has kept possession of the stage. Mr. Munden's performance of the part of Old Dornton may be classed among the very best instances of acting in serious comedy, that the present stage of Great Britain can produce. If the leading point of satire in this drama was authorized by some extravagant examples in private life at the time in which it was written, and which were personified in the character of Goldfinch, it is now doubly applicable; inasmuch as there are clubs instituted now in this metropolis, in which the charioteering principle is not merely recognised, but exclusively enforced, as the primary qualification of a modern man of fashion! We have four-in-hand clubs of various denominations; but all leading to the ridiculous point of rivalling stage-coachmen, in language, habit, and manners. When the Comic Muse directs her lash to the discomfiture of such folly, every man of sense, and well-wisher to the reputation of his country, must seriously hope that the endeavour to reform such absurdities may be successful; and ridicule is certainly the best sort of application under such circumstances.

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162. *THE ROARING GIRL; or Moll Cutpurse*. Com. by Thomas Middleton and Thomas Dekker. Acted at the Fortune Stage by the Prince's players. 4to. 1611; in Dodsley's *Collection*, 1780. Of the heroine of this piece we have the following account: Her real name was Mary Frith, a woman of masculine spirit and make, who was commonly supposed to have been an hermaphrodite, and practised or was instrumental to almost every crime and wild frolic which is notorious in the most abandoned eccentric of both sexes. She was infamous as a prostitute and a procuress, a fortune-teller, a pick-pocket, a thief, and a receiver of stolen goods: she was also concerned with a dexterous scribe in forging hands. Her most signal exploit was robbing General Fairfax upon Hounslow Heath, for which she was sent to Newgate, but was, by a proper application of a large sum of money, soon set at liberty. She died of a dropsy in 1659, at her house in Fleet Street, in her 75th year. In this play a flattering representation is given of her; the writers justifying themselves by the following observation: "that it is the excellency of a writer to leave things better than he finds them."

163. *THE ROARING GIRL; or, The Catchpole*. Com. mentioned by Jordan, in his *Walks of Islington and Hogsden*, act iii. sc. 3.

164. *THE ROBEER*. Dr. Piece, in two acts, by Richard Cumberland. Acted at Tunbridge Wells, Oct. 15, 1809, for the benefit of a charity, and well received. N. P.

165. *THE ROBBERS; or, Harlequin trapped by Columbine*. Dr. Ent. Acted at Lincoln's Inn Fields, 1724.

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166. **THE ROEBERS.** Trag. from Schiller. Anonym. 8vo. 1792. Never acted.

167. **THE ROBBERS.** T. translated and altered from the German; as it was performed at Brandenburg House Theatre, 1798. With a preface, prologue, and epilogue, written by Her Serene Highness the Margravine of Anspach. 8vo. 1799.

168. **THE ROBBERS.** T. translated from Schiller, by Benjamin Thompson. 8vo. 1800. Never acted.

169. **ROBERT CYCYLL**, an old English Morality, under a very corrupt title; for the subject of it is the French romance of *Robert le Diable*, an English version of which had been published by Wynkyn de Worde. This dramatic piece, King, in his *Vale Royal*, tells us, was represented at the High Cross, in Chester, in 1529. Not printed.

170. **ROBERT EARL OF HUNTINGDON'S DOWNFALL**, afterwards called *Robin Hood of merry Sherwode*; with his Love to the chaste Matilda, the Lord Fitzwater's Daughter, afterwards his fair Maid Marian. An historical Play, 4to. 1601, hitherto ascribed to Thomas Heywood, but really the production of Anthony Mundy. It was acted by the Earl of Nottingham's Servants.

171. **ROBERT EARL OF HUNTINGDON'S DEATH**, otherwise called *Robin Hood, of merry Sherwode, with the lamentable Tragedy of chaste Matilda, his fair Maid Marian, poisoned at Dunmow by the King*. An historical Play, by Anthony Mundy and Henry Chettle. 4to. 1601. This play, and the preceding one, are both printed in the old black letter, and are neither of them divided into acts. The first part is introduced by J.

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Skelton, poet-laureat to Hen. VIII. and the other by Friar Tuck. The story on which they both are founded may be seen in Stowe, Speed, Baker, and the other historians of the reign of Richard I. A very copious analysis of these two plays is to be found in Mr. Ritson's *Robin Hood*, vol. i

172. **ROBIN CONSCIENCE.** An Interlude. Anonym. 4to. 1624. This piece is entirely allegorical; being a dramatic dialogue of Robin Conscience against his father Covetise, his mother Newguise, and his sister Proud Beauty. We suspect this piece to be much older; as in the book of the Stationers' Company, Aug. 3, 1579, is entered the second booke of *Robyn Conscience*, with songs, in four parts. The above date, which is Chetwood's, must probably be added to the rest of his forgeries; as may be collected from the entry at Stationers' Hall, and from the silence of Gildon, who appears to have seen this piece, and has affixed no date to it.

173. **ROBIN GOODFELLOW**; or, *The Rival Sisters*. Pant. Acted at Drury Lane, 1738.

174. **ROBIN HOOD.** Part I. by Anthony Mundy; Part II. by the same, in conjunction with Henry Chettle. These plays were acted 1598, 1599; but never printed; unless, as seems most probable, they are the same as the articles 170, 171, in the preceding column.

175. "The Playe of **ROBYN** "HODE, very proper to be played "in Maye Games." 4to. printed for William Copland; no date. Also by White, 4to. 1634. Mr. Ritson says, this piece seems to be composed, certainly with little improvement, partly from the ballad of *Robin Hood and the curlew*.

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Friar, or rather perhaps from some older piece on the same subject, and partly from the ancient poem of *Robin Hood and the Potter*.

176. *ROBIN HOOD*. Opera. Acted at Lee's and Harper's Booth, Bartholomew Fair. Svo. 1730.

177. *ROBIN HOOD*. A Musical Entertainment, by Moses Mendez. Svo. 1751. This piece was performed at the Theatre Royal in Drury Lane, but without any great success; it having little more than musical merit to recommend it, which was not then quite so much the idol of public adoration as it seems at present to be. It was composed by Dr. Burney.

178. *ROBIN HOOD AND HIS CREW OF SOULDIERS*. Com. Acted at Nottingham on the day of His Sacred Majesty's coronation. 4to. 1661. "This is an interlude of a few pages, and no merit, alluding to the late rebellion, and the subject of the day. The outlaws, convinced by the reasoning of the sheriff's messenger, become loyal subjects."

179. "A pastoral pleasant Comedie of *ROBIN HOOD AND LITTLE JOHN*," was entered on the book of the Stationers' Company, by Edward White, May 18, 1594.

180. *ROBIN HOOD*; or, *Sherwood Forest*. Com. Op. by Leonard Mac Nally. Acted at Covent Garden. Svo. 1784. This also is taken from the old legendary ballads, and affects the ancient phraseology, which gives it an air of constraint by no means agreeable. Little of the bold undaunted spirit, so liberally bestowed on the hero by the poets who have celebrated him, is to be found in this performance. Robin Hood is dwindled down to a mere sententious pedant. Little John is rather bet-

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ter supported, particularly in the scene where he sits in judgment. With the old materials from the ballads, the author has interwoven Goldsmith's legendary story of Edwin and Angelina. It has since been reduced to two acts. The music, very excellent, by Mr. Shield.

181. *ROBIN HOOD'S PENN'ORTHS*, A Play, by William Haughton, 1600. This is mentioned by Master Henslow, in his account-book, in the month of December of that year.

182. *ROBINSON CRUSOE*; or, *Harlequin Friday*. Pant. Acted at Drury Lane, 1781. Svo. 1797. This is said to have been contrived by Mr. Sheridan, whose powers, if it really be his performance, do not seem adapted to the production of such kinds of entertainments. The scenery, by Loutherboung, had a very pleasing effect; but, considered in every other light, it is an insipid exhibition. It had, however, a great run.

183. *ROBINSON CRUSOE*. Bal. taken from the above Pantomime, and acted at Drury Lane, 1800.

184. *ROBINSON CRUSOE*. The Pantomime was revived, with a new second act, at Drury Lane, Dec. 26, 1808, with good success.

185. *RODERICK RANDOM*. See *NORTHERN HEROES*.

186. *RODERICK RANDOM*. Com. Opera, in three acts, by Samuel William Ryley. Performed for the benefit of the author, at Manchester, 1793. Printed at Huddersfield, 12mo. No date. It is taken, as may be supposed, from Smollett's excellent novel of the same name.

187. *RODOLPHE*; or, *The Rival Brothers*. Tragedy, by Stanhope Aspinwall. Svo. 1765. This is a translation from the French of

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Corneille. From the preface we learn, that it had been refused by the managers

188. ROGER AND JOAN; or, *The Country Wedding*. A comic Masque. Anonym. 4to. 1739. This very little piece is said in the title-page to have been acted at the Theatre Royal in Covent Garden; but by the length of it, which does not exceed about eight pages in quarto, printed very loosely, it appears scarcely sufficient for the entertainment of a whole evening; and therefore it must rather have been a sort of interlude between the acts, made use of to introduce a ballet, or else have filled up the space of time after the play, while the performers were dressing and otherwise preparing for the representation of the farce. The scene lies in a country village, and the music was composed by Mr. Lampe.

189. ROLLA; or, *The Peruvian Hero*. Trag. translated from Kotzebue, by M. G. Lewis. Never performed. Svo. 1799. This is an excellent translation.

190. ROLLA; or, *The Virgin of the Sun*. Play, in five acts, from the German of Kotzebue, by Benj. Thompson. Svo. 1801. Most of the characters, which the German dramatists have held up to view as objects of pity or admiration, have violated some of the moral duties. The hero of this play is a man who first deserts his country, and then seduces the object of his love; and the heroine is a woman who has not merely violated the purity of her sex, but has done it in defiance of a solemn vow. Yet, in contempt of every principle of morality, these characters are made happy, and that without their having shown the most trifling marks of contrition! So much for

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the morality of the piece. As a drama, it has considerable merit. It was never performed.

191. ROLLO, DUKE OF NORMANDY. Trag. by John Fletcher. Acted by His Majesties Servants. 4to. 1640; Svo. 1778. This was esteemed an excellent tragedy, and, though now laid aside, used to be received with great applause. The editor of the second folio edition of Beaumont and Fletcher's plays calls this piece "*The Bloody Brother*; or, *Rollo*; a Tragedy." The scene lies in Normandy; and part of the language is taken from Seneca's *Thetis*. Mr. Dryden, speaking of French plays, in which we are not embarrassed with too much plot, nor hurried from one thing to another, as we are in the plays of Calderon, which, says he, we have seen lately upon our Theatres, under the name of Spanish plots, adds, "I have taken notice but " of one tragedy of ours, whose " plot has that uniformity and " unity of design in it, which I " have commended in the French; " and that is *Rollo*; or, rather, under the name of *Rollo*, the story of " Bassianus and Gera in Herodian; " there indeed the plot is neither " large nor intricate, but just " enough to fill the minds of the " audience, not to cloy them. Besides, you see it founded upon " the truth of history, only the " time of the action is not reducible to the strictness of the " rules; and you see in some " places a little farce mingled, " which is below the dignity of " the other parts."

192. THE ROMAN ACTOR. Tr. by Philip Massinger. Acted at Black Friars. 4to. 1629. This play was considered by its author, and by other dramatic poets, his contemporaries, to have been the

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most perfect birth of his Minerva, as appears from his own Epistle dedicatory, and by no less than six several copies of verses prefixed to it. The conduct of the piece is excellent, and the language charming: it could not, therefore, fail of meeting with success in the representation. It was revived with some alterations, and printed in Svo. 1722; and even before that time Mr. Betterton occasioned it to be got up in the theatre, and gained great applause and reputation in the part of the Roman Actor, which he himself performed. In May 1796, Mr. Kemble compressed it into two acts; and in that state it was performed at Drury Lane; but, notwithstanding the great merit of his declamation in the part of Paris, it did not seem to interest the town so much as to encourage its repetition. The plot of it may be found in the historians of the reign of Domitian, and the scene lies at Rome.

193. *THE ROMAN BRIDE'S REVENGE.* Trag. by Charles Gildon. Acted at the Theatre Royal. 4to. 1697. This was a very hasty production, having been written in a month, and met with the success that such precipitancy in works which undoubtedly require the utmost care in composition, revision, and correction, justly deserves. Yet it is far from being destitute of merit; the first and second acts, written probably while the author's genius and imagination were in their full glow, being very well executed: nor is the catastrophe at all to be found fault with. The moral intended in it is, to set forth, in the punishment of one of the principal characters, that no consideration whatever should induce us to neglect or delay the service of our country. The scene

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lies in Rome, and part of the plot is taken from Camilla of Geluta.

194. *THE ROMAN DAUGHTER.* Trag. At the end of "*The Rake and Country Girl*," an Eclogue, by William Harbach (printed, probably, between 1780 and 1790), there was advertised, as in the press, and speedily to be published, a tragedy under this title; never acted, nor offered to any manager, the scenes not being adapted to the stage. We know not whether it was ever published.

195. *THE ROMAN EMPRESS.*

Trag. by William Joyner. Acted at the Theatre Royal. 4to. 1671. This play met with great approbation and success, notwithstanding its first appearance laboured under some inconveniences. The language of it is poetical, spirited, and masculine, and free from what he calls the jingling antitheses of *love and honour*; *terror and compassion* being the alternate sensations which he aims at exciting in his auditors. It is not very apparent for what reason the author should alter the names of the characters from those which they bear in history. Yet he tells us, that by the advice of friends he has done so, and that this Emperor was one of the greatest that ever Rome boasted. Langbaine conjectures, that, under the character of Valentius, the author has intended to draw that of Constantine the Great; and that Crispus, and his mother-in-law Faustina, lie concealed under those of Florus and Fulvia. The scene of this drama, or action, is about the banks of the Tiber; where Hostilius and his party are supposed to be in Rome, or on the Roman side of the river; and Valentius with his party encamped on the other side, in the nature of besiegers.

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196. **THE ROMAN FATHER.** Trag. by W. Whitehead. Acted at Drury Lane. 8vo. 1750. This play is founded on that celebrated incident of the earliest period of the Roman history, the combat between the Horatii and the Curiatii. The same story had been long ago made the subject of a dramatic piece, by the great French tragic writer, P. Corneille, whose *Horace* is esteemed amongst his *chef-d'œuvres*. From that tragedy, therefore, Mr. Whitehead confesses that he has borrowed the idea of two or three of his most interesting scenes. And it must be confessed we cannot help wishing he had even more closely followed the plan of that very capital writer in the conduct of the piece; since by confining himself entirely to Rome, and the family of the Horatii, he has deprived himself of the opportunity of throwing-in that variety of incident and contrast of character which Corneille's play is possessed of, in consequence of his having introduced the young Curiatius, whose rugged hardy valour, though truly heroical, sets off in the most advantageous manner, the equality and resolution mingled with a superior tenderness and humanity, which shines out in the character of the young Horatius. The addition of a sister of Curiatius married to Horatius, in Corneille's tragedy, by strengthening the tie between the families, is also a great aggravation of the distress. We would not, however, here be understood to mean any reflection on Mr. Whitehead's tragedy, which has certainly great merit, and obtained the just approbation of repeated and judicious audiences. For surely to fall somewhat short of a Corneille, can be no disgrace

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to any writer beneath a Shakspeare. Nay, in some respects, the piece before us has the advantage of the French play; the declamatory parts in the last act being, in the latter, too long and diffuse for giving pleasure in a theatrical representation, however pleasing they may appear in the closet. There are also, in general, more poetical beauties in the language of Mr. Whitehead's, than in that of Corneille's tragedy; and, indeed, taking it on the whole, it may be ranked amongst the best of the dramatic pieces of this somewhat unprolific age.

Mr. Mason's opinion of this play is too important to be omitted. We make no apology for the length of the quotation. "This piece has been so frequently exhibited with applause, and has shown so many actors and actresses to advantage, that it is almost unnecessary to say any thing more concerning it, than that it surely is a great improvement on one of the great Corneille's best tragedies. Yet it is an improvement only: the radical defect of the story is not absolutely removed; and after the Curiatii are killed, the fable still drags, not indeed in any degree as it does in the French tragedy, yet still it drags. With respect to the unity of action and of time (for I cannot help criticizing it according to what the generality will think my own prejudices), the piece is perfect: but with respect to the unity of place, it is unnecessarily defective. In point of character, there is a variety and discrimination truly laudable; and in point of style, considered only with respect to its effect upon the stage, it is well calculated for the actor's delivery. It cer-

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"tainly, however, is not elevated
 "enough to please in the closet,
 "and is therefore best criticized
 "by the following idea of that
 "exquisite judge, Mons. de Vol-
 "taire: 'I publish,' says he, in
 "the preface to his second trage-
 "dy, *Mariamne*, 'this edition
 "with some dread. I have seen
 "so many theatrical pieces ap-
 "plauded on the theatre, which
 "have afterwards been despised
 "by the reader, that I cannot
 "help fearing that this may un-
 "dergo the same fate. One or two
 "striking situations, the skill of
 "the actors, and the natural con-
 "duct of the whole, have made
 "it go off with applause in the
 "representation; but to support
 "itself at the grand day of publi-
 "cation requires a very different
 "kind of merit. The regularity
 "of its construction,' he is speak-
 "ing of his own nation, 'and
 "even the power which it pos-
 "sesses over the passions, will
 "then stand it but in little stead.
 "Every composition in verse,
 "whatever other beauties it may
 "have, must of necessity be te-
 "dious if it has not those which
 "peculiarly belong to verse; if it
 "has not in every line a due force
 "and harmony; if it does not
 "preserve a continued elegance;
 "if the poem exhibit not that
 "inexpressible charm of poetry,
 "which genius alone can give it,
 "and which the understanding
 "cannot ever by itself attain to;
 "and concerning which we have
 "reasoned so ill, and so uselessly,
 "since the time of Mons. Boileau.'
 "He then goes on to prove this truth
 "by a matter of fact, and cites the
 "two *Phædras*, written by Pradon
 "and Racine; which, in the re-
 "presentation, were equally ap-
 "plauded, as the story was told

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"by both authors much in the
 "same way. Yet when they
 "came to be published, Pradon's
 "fell into immediate contempt,
 "while Racine's continues famous
 "to this day. An effect which
 "the judicious writer justly attri-
 "butes to the care and pains
 "which the latter took for two
 "whole years to polish his piece;
 "while Pradon boasted that he
 "had begun and finished his
 "in the space of less than three
 "months."

197. THE ROMAN FATHER.
 Trag. The first act of a play, by
 Mrs. Letitia Pilkington, printed
 in the second volume of her
Memoirs.

198. THE ROMAN GENERALS;
 or, *The Distressed Ladies*. Trag.
 by John Dover. 4to. 1667. De-
 dicated to Lord Brook. The plot
 of this play, which is written in
 rhyme, as far as it relates to his-
 tory, may be traced in Plutarch's
 Lives of Pompey and Cæsar.
 The author has, however, laid it
 down as his maxim, neither rigid-
 ly to adhere to historical fact, nor
 wildly to deviate from it. The
 scene lies in Gallia, Rome, and
 other parts of Italy. From the
 general tenour of the prologue and
 epilogue, it is not unreasonable to
 collect that the piece was never
 acted, nor intended to be so, they
 seeming rather addressed to the
 reader than the auditor.

199. THE ROMAN MAID. Tr.
 by Capt. Robert Hurst. 8vo. 1725.
 This play was acted at the Theatre
 Royal in Lincoln's Inn Fields, with
 very little success.

200. THE ROMAN REVENGE.
 Tragedy, by A. Hill. 8vo. 1753;
 8vo. 1760. This play was acted at
 the Theatre at Bath with some suc-
 cess, but is not equal to the gene-
 rality of its author's works. The

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plot of it is the death of Julius Cæsar; and he has heightened the distress by a circumstance, which, however, we know not that he has any authority for in history; viz. the making Brutus find himself, after the death of the dictator, to be his natural son. How far such an addition to, or deviation from, recorded facts, is warrantable, or comes within the limits of the *licentia poetica*, we have neither room nor inclination to enter into a discussion of in this place. Hill dedicated this play to Lord Bolingbroke; a letter from whom, full of compliment to the author, will be found in Hill's [Miscellaneous] Works, vol. ii. p. 417.

201. **THE ROMAN SACRIFICE.** Trag. by William Shirley. First acted at Drury Lane, Dec. 18, 1777. Not printed. This piece was performed only four nights, and was very coldly received. It was founded on the account that we have of the patriotism of Brutus, who sacrificed his sons for having conspired with Tarquin against the liberties of Rome. But the author has varied materially from history. Two dramatic attempts had been previously made in our language, upon the same historical incident, and without success.

202. **THE ROMAN VICTIM.** Trag. by William Shirley. This play was promised in the collection of the author's dramatic works, intended to be published, but which never appeared. It seems to have been refused both by Mr. Garrick and Mr. Harris.

203. **THE ROMAN VIRGIN; or, Unjust Judge.** Trag. by Thomas Betterton. Acted at the Duke's

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Theatre. 4to. 1679. This is only an alteration of Webster's *Appius and Virginia*.

204. **THE ROMANCE OF AN HOUR.** Comedy, of two acts, by Hugh Kelly. Performed at Covent Garden. Svo. 1774. This little comedy is built on one of Marmontel's Tales (*L'Amitié à l'Epreuve*), and was acted with success.

205. **THE ROMANTIC LOVER; or, Lost and Found.** Com. by J. T. Allingham. Acted once only at Covent Garden, Jan. 11, 1806. Not printed. In general, the dialogue was well written, and the sentiments were just and appropriate; but there was a great deficiency of incident, and the plot was far from being well conceived. There was some novelty in a character performed by Mr. Emery. Zachary Search, a Yorkshire clown, having read the London newspapers in a country alehouse, and observed the numerous advertisements for lost property, comes to town, and expects to make a fortune, by picking up valuable articles in the streets. The idea, however, is improbable, and carried altogether into the burlesque; but it might perhaps be introduced with success in a farce. The disapprobation of a great part of the audience was very early manifested; and it became at length so strong, that the two last acts were inaudible. The piece, however, though in many respects faulty, seemed susceptible of improvement, had the opportunity of another representation been afforded.

206. **ROME EXCISED.** A Tragic-comi Ballad Opera. Svo. 1733. This little piece is entirely political, and was never intended for the stage; being only a satire on

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the measures then taking by the ministry with regard to the revenue.

207. *ROME PRESERV'D.* Trag. translated from Voltaire. 8vo. 1760. A wretched production!

208. *ROME'S FOLLIES*; or, *The Amorous Fryars.* C. by N. N. 4to. 1681. The scene lies in the city of Rome; and the piece is said, in the title-page, to have been acted at a person of quality's house, but we imagine it was only intended to throw a glance of censure and ridicule on the professors of the Romish religion, which were at that time pretty numerous, and still more increasing in these kingdoms.

209. *ROMEO AND JULIET.* Tr. by William Shakspeare. Of this play there are several early editions; one in 4to. a sketch, acted by Lord Hunsdon's servants, 4to. 1597. The complete one as acted at the Globe, 4to. 1599; 4to. 1609; 4to. N.D.; 4to. 1637. The fable of this now favourite play is built on a real tragedy that happened about the beginning of the fourteenth century. The story, with all its circumstances, is given us by Bandello, in one of his Novels, vol. ii. Nov. 9. and also by Girolamo de la Corte, in his *History of Verona*. The scene, in the beginning of the fifth act, is at Mantua; through all the rest of the piece, in and near Verona. As we have mentioned before that this is at present a very favourite play, it will be necessary to take notice what various alterations it has gone through from time to time, and in what form it at present appears, which is considerably different from that in which it was originally written. The tragedy in itself has very striking beauties, yet on the whole is far from being

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this great author's masterpiece. An amazing redundance of fancy shines through the whole diction of the love scenes; yet the overflowings of that fancy, in some places rather runs into puerility, and the frequent intervention of rhymes which appears in the original play, and which seems a kind of wantonness in the author, certainly abates of that verisimilitude to natural conversation which ought ever to be maintained in dramatic dialogue, especially where the scene and action fall under the circumstance of domestic life. The characters are some of them very highly painted, particularly those of the two lovers, which perhaps possess more of the romantic, giddy, and irresistible passion of love, when it makes its first attack on very young hearts, than all the labours of an hundred poets since, were all the essence of their love scenes to be collected into one, could possibly convey an idea of. Mercutio too is a character boldly touched, and truly spirited. The catastrophe is affecting, and even as it stands in the original is sufficiently dramatic.

"This play," says Dr. Johnson, "is one of the most pleasing of our author's performances. The scenes are busy and various, the incidents numerous and important, the catastrophe irresistibly affecting, and the process of the action carried on with such probability, at least with such congruity to popular opinion, as tragedy requires."

"Here is one of the few attempts of Shakspeare to exhibit the conversation of gentlemen, to represent the airy sprightliness of juvenile elegance. Mr. Dryden mentions a tradition, which might easily

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“ reach his time, of a declaration
 “ made by Shakspeare, that *he was*
 “ *obliged to kill Mercutio in the*
 “ *third act, lest he should have been*
 “ *killed by him.* Yet he thinks
 “ him *no such formidable person,*
 “ *but that he might have lived*
 “ *through the play, and died in his*
 “ *bed,* without danger to a poet.
 “ Dryden well knew, had he been
 “ in quest of truth, that, in a
 “ pointed sentence, more regard
 “ is commonly had to the words
 “ than the thought, and that it is
 “ very seldom to be rigorously
 “ understood. Mercutio’s wit,
 “ gaiety, and courage will always
 “ procure him friends that wish
 “ him a longer life; but his death
 “ is not precipitated, he has lived
 “ out the time allotted him in the
 “ construction of the play; nor
 “ do I doubt the ability of Shakspeare to have continued his
 “ existence, though some of his
 “ sallies are perhaps out of the
 “ reach of Dryden, whose genius
 “ was not very fertile of merri-
 “ ment, nor ductile to humour,
 “ but acute, argumentative, com-
 “ prehensive, and sublime.

“ The Nurse is one of the
 “ characters in which the author
 “ delighted: he has, with great
 “ subtilty of distinction, drawn
 “ her at once loquacious and se-
 “ cret, obsequious and insolent,
 “ trusty and dishonest.

“ His comic scenes are happily
 “ wrought, but his pathetic strains
 “ are always polluted with some
 “ unexpected depravations. His
 “ persons, however distressed, *have*
 “ *a conceit left them in their misery,*
 “ *a miserable conceit.”*

During the celebrated competi-
 tion, in 1749, between Garrick
 and Barry, in the character of
 Romeo, it was observed by a fe-
 male critic, that, in the garden

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scene, Garrick looked with great
 animation, and was so spirited in
 his gestures, that if she were Ju-
 liet, she should think he was go-
 ing to *jump up to her*: but that
 Barry was so tender, melting, and
 persuasive, that, if she were Juliet,
 she should *jump down to him.*

Now for the several alterations
 of the foregoing piece, by differ-
 ent hands.

210. ROMEO AND JULIET. By
 James Howard; who, as Downes,
 in his *Roscius Anglicanus*, p. 22,
 tells us, altered this tragedy into
 a tragi-comedy, preserving both
 Romeo and Juliet alive; so that,
 when the play was revived in Sir
 William Davenant’s Company, it
 was played alternately, viz. tra-
 gical one day, and tragi-comical
 another, for several days together.
 This alteration hath never been
 printed.

211. ROMEO AND JULIET. A
 Tragedy, revised and altered from
 Shakspeare, by Mr. Theophilus
 Cibber; first revived (in Septem-
 ber 1744) at the Theatre in the
 Haymarket; afterwards acted at
 Drury Lane. Svo. Nodate [1748.]
 Subjoined to this is a serio-comic
 apology for part of the life of the
 author. Very considerable altera-
 tions and additions were made in
 this edition: but these agree so ill
 with the remainder written by
 Shakspeare, that it is impossible
 to read them with any degree of
 satisfaction.

212. ROMEO AND JULIET. A
 Tragedy. Acted at Drury Lane.
 Svo. no date; 12mo. 1750. The
 third of these alterations; which is
 now universally and repeatedly
 performed in all the British thea-
 tres, and is the work of Mr. Gar-
 rick, whose perfect acquaintance
 with the properties of effect, and
 unquestionable judgment as to

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what will please an audience, have shown themselves very conspicuously in this piece. For, without doing much more than restoring Shakspeare to himself, and the story to the Novel from which it was originally borrowed, he has rendered the whole more uniform, and worked up the catastrophe to a greater degree of distress than it held in the original; as Juliet's awaking before Romeo's death, and the transports of the latter, on seeing her revive, overcoming even the remembrance of the very late act of desperation he had committed, give scope for that sudden transition, from rapture to despair, which make the recollection, that he *must* die, infinitely more affecting, and the distress of Juliet, as well as his own, much deeper than it is possible to be in Shakspeare's play, where she does not awake till after the poison has taken its full effect in the death of Romeo. There is one alteration, however, in this piece, which does not appear altogether so necessary; viz. the introducing Romeo from the beginning as in love with Juliet; whereas Shakspeare seems to have intended, by making him at first enamoured with another (Rosalind), to point out his misfortunes in the consequence of one passion, as a piece of poetical justice for his inconstancy and falchood in regard to a prior attachment; as Juliet's in some measure are for her breach of filial obedience, and her rashness in the indulgence of a passion so opposite to the natural interests and connexions of her family.

Besides these, two other maragers, viz. Mr. Sheridan of the Dublin, and Mr. Lee of the Edinburgh theatre, have each, for the

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use of their respective companies, made some supposed amendments in this play; but, as neither of them has appeared in print, we can give no farther account of them: nor of a third alteration by Mr. Marsh, which he has likewise had the prudence to conceal from the public.

We cannot, however, quite drop this subject without taking notice of one more alteration, though not so professed a one of it, made by a more celebrated pen than any of those hitherto mentioned, viz. Mr. Otway, whose tragedy of *Caius Marius* is founded wholly on it, and who has culled all its choicest beauties to engraft them on the stock of a Roman story, with which they have not, nor can have, the least plausible connexion. Yet so little does this play seem to have been known till of very late years, that we have frequently, with surprise, observed quotations of some of its finest passages, particularly the inimitable description of the apothecary's shop, made use of by authors, who have attributed them to Otway, without seeming to have the least knowledge from whence he took them. Yet to do that gentleman himself justice, it must be acknowledged, that in his prologue he has confessed his having borrowed half his plot from some play of Shakspeare's, although he does not mention this particularly by name.

213. ROMEO AND JULIET. Com. written originally in Spanish, by that celebrated dramatic poet Lopez de Vega. Svo. 1770.

214. THE ROMP. Farce. This abridgment, from *Love in the City*, was first produced in Dublin (probably in 1780, or 1781). It was brought out at the Haymarket,

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not in the regular season, in 1781. By the excellent acting of Mrs. Jordan, it soon became, and continued for some time, a favourite piece. Svo. 1789. We have heard that the alteration was made for Mrs. Jordan, by — Lloyd, when a fellow-comedian with her in the York Company.

215. ROMULUS. Trag. by H. Johnson, from the French of Monsieur De La Motte. Svo. 1724.

216. ROMULUS AND HERSILIA; or, *The Sabine War*. Tragedy, Anon. Acted at the Duke's Theatre. 4to. 1683. This is a very good play; the plot taken from Livy, Lib. 1. and Ovid's *Metamorphoses*, Lib. 14. The scene lies in Rome, and the epilogue is written by Mrs. Behn.

217. ROMULUS AND HERSILIA. Trag. by Dr. Ralph Schomberg. Never printed. It was offered to Mr. Garrick, and, we doubt not, very properly refused by him.

218. ROMULUS AND HERSILIA. Op. translated from Metastasio, by John Hoole. Svo. 1800.

219. ROSALINDA. A Musical Drama, by J. Lockman; set to music by John Christopher Smith, and performed at Hickford's Great Room in Brewers Street. 4to. 1740. Prefixed to this is, "An Enquiry into the Rise and Progress of "Operas and Oratorios, with "some Reflections on Lyric Poetry and Music."

220. ROSAMOND. Opera, by Joseph Addison. Acted at Drury Lane. 4to. 1707. The plot of this little piece is taken from the English history in the reign of Henry II. and it is observed that it exceeds, in the beauty of the diction, any English performance of the kind. It was, however, very ill set to music by Mr. Thomas Clayton; by which means, notwith-

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standing the merit of the piece, and the reputation of the author, it was acted only three nights. About 30 years subsequent to its original appearance, it was again composed by Mr. afterwards Dr. Arne, and performed at Drury Lane. The scene is laid in Woodstock Park. Dr. Johnson observes, that the opera of *Rosamond*, though it is seldom mentioned, is one of the first of Addison's compositions. The subject is well chosen, the fiction is pleasing; and the praise of Marlborough, for which the scene gives opportunity, is, what perhaps every human excellence must be, the product of good-luck improved by genius. The thoughts are sometimes great, and sometimes tender; the versification is easy and gay. There is doubtless some advantage in the shortness of the lines, which there is little temptation to load with expletive epithets. The dialogue seems commonly better than the songs. The two comic characters of Sir Trusty and Grideline, though of no great value, are yet such as the poet intended. Sir Trusty's account of the death of Rosamond is, I think, too grossly absurd. The whole drama is airy and elegant; engaging in its process, and pleasing in its conclusion.

221. ROSAMOND. Op. altered from Mr. Addison. The music entirely new, by Mr. Arnold. Acted at Covent Garden. Svo. 1707.

222. ROSAMOND. Trag. See THEATRICAL RECORDER.

223. ROSANIA; or, *Love's Victory*. Comedy, by James Shirley. This is mentioned in his poems, but is, probably, no other than *The Doubtful Heir*, under a different title.

224. THE ROSE. Com. Op. in two acts, performed at Drury

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Lane. 8vo. 1773. The music by Dr. Arne, who is generally supposed to have been the author of the words also; though the title-page ascribes them to a gentleman commoner of Oxford. It was represented only one night.

225. ROSE AND COLIN. Com. Opera, by Charles Dibdin. Acted at Covent Garden. 8vo. 1778. This is a short piece of one act, and was favourably received.

226. THE ROSES; or, *King Henry VI.* An Historical Play, represented at Reading School, Oct. 15th, 16th, and 17th, 1795. 8vo. 1795. This play was compiled principally from Shakspeare. The last four acts of the third part of King Henry VI. furnished the plan. To preserve, as far as possible, the unity of place, the scene is confined to England; and the embassy of the Earl of Warwick to France, is not, as in the original, the subject of a scene in each country. The duration of the time is likewise contracted. The play opens after the battle of Wakefield; and some events of inferior importance, productive of anachronisms, are omitted. On the same principles of unity, the temporary defection of the Duke of Clarence is suppressed. Some passages from the first and second parts of Henry VI. and from Richard II. are also introduced into this alteration, which was acted for the benefit of the Cheap Repository for Moral and Religious Tracts.

227. ROSINA. Comic Opera, by Mrs. Brooke. Acted at Covent Garden. 8vo. 1783. The story of this piece is founded on that of Palemon and Lavinia (in Thomson's *Seasons*), or Boaz and Ruth, in the Scripture, and was performed with great applause. It has, however, the disadvantage of

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wanting the grace of novelty, and the pleasure of surprise; as must always be the case with scriptural stories, or others of notoriety. The music, by Shield, is charming, and can never fail of attracting attention. Of all the petite pieces that are exhibited on the British stage, *Rosina* is perhaps the least offensive to the severe moralist; as it corrects the mind, while it pleases the senses.

228. ROSMUNDA; or, *The Daughter's Revenge.* Tragedy, by William Preston. The story is founded on the history of Alboinus King of the Lombards, whose affairs have been touched upon by Gibbon, in his *Decline and Fall of the Roman Empire*. See also *Ancient Universal History*, 8vo. vol. xviii.—Scene, Pavia. This was printed, with two other tragedies, in the author's Poetical Works, Dublin, 8vo. 1793.

229. ROTHERIC O'CONNOR, KING OF CONNAUGHT; or, *The Distress'd Princess.* Tragedy, by Cha. Shadwell. 12mo. 1720. This tragedy was acted in Dublin. The title points out where the scene is laid, and the plot is borrowed from the Irish historians. It is far from being a bad play; though, we think, not equal to some of its author's comedies.

230. THE ROVER; or, *The Banish'd Cavaliers.* Com. in two parts, by Mrs. Aphra Behn. Acted at the Duke's Theatre. 4to. 1677 and 1681. These two comedies are both of them very entertaining, and contain much business, bustle, and intrigue, supported with an infinite deal of sprightliness. The basis of them both, however, may be found on a perusal of Killigrew's *DON THOMAS*; or, *The Wanderer*. The scene of the first part is laid

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in Naples, during the time of the Carnival, which is the high season for gallantry; and that of the second at Madrid. It may be added, that the incident of Blunt's falling through a trap-door, when in bed at a courtesan's lodgings, is taken from a similar adventure of Lazarillo's, at Imperia's house, in Middleton's *Blurt, Master Constable*, 4to. 1602; which again is borrowed from Boccace's *Decameron*, Day 2. Nov. 6.

231. *THE ROVER*; or, *The Banished Cavaliers*; with alterations. Acted at Covent Garden. 8vo. 1757.

232. *THE ROVER*; or, *Happiness at last*. A Dramatic Pastoral, designed for the theatre, but never acted. By Samuel Boyce. 4to. 1752.

233. *THE ROVER RECLAIM'D*. Com. Anon. 1691. This play we do not find mentioned any where but in *The British Theatre*.

234. *THE ROVER RECLAIMED*; or, *The Man of Mode a Coxcomb*. Com. Mears's Catalogue ascribes a play, with this title, to a Mr. Cambell; but we have never met with it in print.

235. *THE ROVERS*; or, *The Double Disappointment*. A Drama. Written in imitation of the German drama. This admirable burlesque is printed in the 30th and 31st numbers of *The Anti-Jacobin*; or, *Weekly Examiner*, 1798, whence it was copied into the second volume of *The Spirit of the Public Journals*.

236. *THE ROVING HUSBAND RECLAIM'D*. A Comedy, written by a Club of Ladies, in Vindication of virtuous Plays. 4to. 1706. This play was never acted.

237. *THE ROUND-HEADS*; or, *The Good Old Cause*. Com. by Mrs. Behn. Acted at the Duke's

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Theatre. 4to. 1682. Great part both of the plot and language of this play is borrowed from Tatham's comedy called *The Rump*. Yet, to do Mrs. Behn justice, she has very much improved on her original; having drawn the *Round-heads*, whose characters it was the principal design of both to expose, in much higher colours than her predecessor was able to do. The scene, London.

238. *THE ROUND TOWER*; or, *The Chieftains of Ireland*. B. P. by J. C. Cross. Acted at Covent Garden. Published in *Circusiana*: 12mo. 1809.

239. *THE ROUT*. Farce, of two acts. Performed at Drury Lane. 8vo. 1758. This very insignificant little piece made its first appearance for the benefit of the *Marine Society*, and was said to be written by a *Person of Honour*, and presented to that charity, without the least view to private emolument. In some little time afterwards, however, this boasted person of distinction turned out to be no other than the illustrious Dr. Hill (of whom see some further mention under *ORPHEUS*), whose disinterested motives to public benevolence terminated at last in a demand on the managers for a private benefit to himself, by a second representation of the piece. This claim was in some measure complied with, the piece being performed a second time, though it was hissed and hooted throughout every scene. The acknowledged powers of its author,

Spargere qui somnos cantuque manuque solebat,

had no success in quieting the audience;

—*neque cum juvere in vulnere cantus
Somniaferi, & Marsis quasitæ in montibus
herbæ.*

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Smart, in his *Hilliad*, has characterized the Doctor in the following line, which is equally bitter, witty, and philosophical; and may be applied to his farce as properly as to himself; the former, during its short existence on the stage, being undoubtedly

"Th' insolvent tenant of encumber'd space."

He who has read only the present work of Hill will not think the satire of his opponent was too severe; any more than that of Mr. Garrick, who, on the representation of the *Rout*, produced this happy distich:—

"For physic and farces, his equal there scarce is;

"His farces are physic, his physic a farce is."

This piece also gave rise to the following epigram:

Says a friend to the Doctor, "Pray give it about

"That this farce is not yours, or you'll miss of the pelf;

"What had come of your *Nerves*, or your *P-x*, or your *Gout* *,

"Had these embryos crawl'd forth as begot by yourself?

"Let your Muse, as your pamphlets, come forth (I advise ye)

"Like a goddess of old, with a cloud cast upon her."

"You're right," quoth the Doctor, "and more to disguise me,

"I'll give myself out for a *Person of Honour*."

240. *THE ROUT*; or, *The Modern Fine Lady*. In two acts. A MS. sold as part of the library of the late Mr. Arthur Murphy.

241. ROWLEY AND CHATTERTON IN THE SHADES; or, *Nugæ Antiquæ et Novæ*. A new Elysian Interlude, in prose and verse. 8vo. 1782. A dialogue between Rowley and Chatterton, rather

* Subjects treated of by the Doctor under the assumed names of *Crine*, *Esdale*, &c.

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than a drama; in the course of which Ossian, Phalaris, Bentley, William the Conqueror, Ælla, Birtha, Turgot, Kenewalcha, Master Canynge, Bishop Carpenter, Pierce Plowman, Chaucer, Lydgate, and Spenser, make their appearance, and repeat verses; most of them in their own peculiar manner, or in those assigned them by Chatterton in his forgeries. The present author is an Anti-Rowleian.

242. *THE ROYAL ACADEMICIANS*. A Farce; as it was performed, to the astonishment of mankind, by His Majesty's servants at the *Stone House*, in Eutopia, in the summer of 1786. 8vo. N. D. [1786.] This coarse abuse of some distinguished members of the Royal Academy, was emitted by one John Williams, who nicknamed himself Anthony Pasquin.

243. *THE ROYAL ARGIVES*. Trag. This play, in MS. is in the possession of Mr. Stephen Jones. The diction is elevated, and the play abounds with moral sentiment throughout. A part of the plot is evidently taken from the *Electra* of Sophocles; of which performance the author has made free use; but he differs in the catastrophe, both from Sophocles and Voltaire. In short, he appears to have been desirous of adapting a play, on an ancient subject, to the taste and feelings of a modern British audience. Never acted, nor printed.

244. *THE ROYAL CAPTIVE*. Trag. by John Maxwell, being blind. 8vo. 1745. Printed at York, for the benefit of the author.

245. *THE ROYAL CAPTIVES*. Trag. Acted at the Haymarket. 8vo. 1729. This play is taken from Euripides, and met with no success in the representation. In the preface the author complains

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that his piece was performed very imperfectly ; some scenes being left out, and others so intolerably mangled, that it was impossible for any body to make any thing of it.

246. *THE ROYAL CHACE* ; or, *Merlin's Cave*. Dramatic Entertainment, introduced into the grotesque pantomime of *Jupiter and Europa*. Acted at Covent Garden. Svo. 1736. The words by Mr. Edward Phillips.

247. *THE ROYAL CHOICE*. A Play, by Sir Robert Stapylton. Entered on the book of the Stationers' Company, Nov. 29, 1653 ; but not printed.

248. *THE ROYAL COMBAT*. Com. by John Forde. Entered on the book of the Stationers' Company, June 29, 1660 ; but not printed, it being among those destroyed by Mr. Warburton's servant.

249. *THE ROYAL CONVERT*. Tragedy, by N. Rowe. 4to. 1708. This play, though not so often acted as some others of this author's pieces, is far from falling short of any one of them in point of merit. The scene of it is laid in the kingdom of Kent ; and the fable supposed to be in the time of Hengist ; and about twenty years after the first invasion of Britain by the Saxons. The characters of Rodogune and Ethelinda are very finely contrasted, as are also those of Hengist and Aribert ; the incidents are interesting ; the language is occasionally spirited and tender, yet every where poetical ; and the catastrophe affecting and truly dramatic. Nor is there any reason why it should not be as great a favourite as either *Jane Shore* or *The Fair Penitent*, unless that its being founded on a religious plan renders it less agreeable

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to the general taste of an audience, than those stories where love is in some measure the basis of the distress. It was acted at the Queen's Theatre, in the Haymarket, and with but small success, if we may judge from the motto to it, *Laudatur & alget*.

Dr. Johnson observes, that the fable of this play is drawn from an obscure and barbarous age, to which fictions are most easily and properly adapted ; for when objects are imperfectly seen, they easily take forms from imagination. The scene lies among our ancestors, in our own country, and therefore very easily catches attention. Rodogune is a personage truly tragical, of high spirit, and violent passions, great with tempestuous dignity, and wicked with a soul that would have been heroic if it had been virtuous. Rowe does not always remember what his characters require. In *Tamerlane*, there is some ridiculous mention of the God of Love ; and Rodogune, a savage Saxon, talks of Venus, and the eagle that bears the thunder of Jupiter. This play discovers its own date, by a prediction of the Union, in imitation of Cranmer's prophetic promises to Henry the Eighth, of the happy reign of Elizabeth. The anticipated blessings of the Union are not very naturally introduced, nor very happily expressed.—Mr. Gibbon (*History of the Roman Empire*, vol. iii. p. 627) says, that Procopius may have suggested to Mr. Rowe the character and situation of Rodogune in this tragedy.

250. *THE ROYAL CUCKOLD* ; or, *Great Bastard* ; giving an Account of the Birth and Pedigree of Lewis le Grand, the first French King of that Name and Race. Tragi-Comedy. 4to. 1693.

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This is nothing more than a translation from the German, by Mr. Paul Vergerius, and was never acted. It is taken from a book called *The Secret History of Lewis XIV. of France*.

251. THE ROYAL EXCHANGE. Com. by Richard Brome. 4to. 1661. See THE QUEEN'S EXCHANGE.

252. THE ROYAL FLIGHT; or, *The Conquest of Ireland*. A Farce. 4to. 1690. The title-page of this piece plainly shows the subject, and scene of it; it being evidently designed to ridicule the conduct of the unfortunate King James II. in his abdication; and the author has drawn most of his characters without any disguise or modesty.

253. THE ROYAL FUGITIVES. Burl. 8vo. 1792.

254. THE ROYAL GARLAND. An occasional Interlude, by Isaac Bickerstaffe, in honour of his Danish Majesty. Performed at Covent Garden. 8vo. 1768. An insipid performance.

255. THE ROYAL KING AND THE LOYAL SUBJECT. Tragi-Com. by Thomas Heywood. 4to. 1637. This play was acted with great applause. The plot very much resembles, and is probably borrowed from, Fletcher's LOYAL SUBJECT. The scene, London.

256. THE ROYAL MARRIAGE. A Ballad Opera, of three acts. Anonymous. 8vo. 1736. This piece was never performed, but written in compliment to the marriage between his late Royal Highness Frederick, Prince of Wales, and Princess Augusta, of Saxegotha, the late Princess-dowager of Wales.

257. THE ROYAL MARTYR; or, *King Charles the First*. Trag. by Alexander Fyfe. 4to. 1709. This piece was never acted, but the sub-

ject speaks for itself. There is an earlier edition of this play, in 4to. 1705; in which the title-page runs thus: "*The Royal Martyr; King Charles I. an Opera*."

258. *The true Description of a ROYAL MASQUE*. Presented at Hampton Court, on the eighth of January, 1604. This piece was personated by the Queen, and eleven of her ladies of honour. Anonymous. 4to. 1604.

259. THE ROYAL MASTER. Tragi-Comedy, by James Shirley. 4to. 1638. This play was acted at the Theatre in Dublin, and before the Lord Lieutenant at the Castle; and by the several copies of complimentary verses prefixed to it, being no less than ten in number, it is probable that it met with applause. The scene, Naples.

260. THE ROYAL MERCHANT; or, *The Beggar's Bush*. Com. by H. N. (perhaps Henry Norris, the comedian). 4to. 1706. This play is only an alteration from Beaumont and Fletcher's BEGGAR'S BUSH, and in this altered shape has been frequently performed. The scene is laid in Flanders.

261. THE ROYAL MERCHANT. Opera, by Thomas Hull, founded on Beaumont and Fletcher. Acted at Covent Garden. 8vo. 1768. Though this piece has considerable merit, it did not succeed on the stage.

262. THE ROYAL MESSAGE. Dram. Poem, by the Rev. Henry Boyd. Printed in Dublin, in a volume entitled *Poems chiefly dramatic and lyric*, 8vo. 1793. Never acted. It is founded on the history of David and Uriah, in the Scripture.

263. THE ROYAL MISCHIEF. Trag. by Mrs. De la Riviere Manley. Acted by His Majesty's Servants. 4to. 1696. The plot, as

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the author herself informs us in her preface, is taken from a story in Sir John Chardin's *Travels*; but she has improved the catastrophe, by punishing the criminal characters for their illicit amours; whereas in the original tale they are suffered to escape. The scene, the castle of Phasia, in Libardian. The unbounded incense which the great success of this play procured Mrs. Manley, from the witty and the gay, in the end proved fatal to her virtue.

264. *THE ROYAL PENITENT.* Sac. Dr. by John Bentley. 12mo. 1803. Never performed. It is founded on the scriptural history of David and Bathsheba.

265. *THE ROYAL SHEPHERD.* Opera, by Richard Rolt. Acted at Drury Lane. Svo. [1764.] Taken from Metastasio. The story, that of Alexander the Great delivering Sidon from the tyrant Strato, which is to be found in Quintus Curtius, lib. iv. c. 3 and 4. Miserable poetry. The music by Rush.

266. *THE ROYAL SHEPHERDESS.* Tragi-Com. by Thomas Shadwell. Acted at the Duke of York's Theatre. 4to. 1669. This play is not Shadwell's own; being, as he himself acknowledges in his Epistle to the reader, taken from a comedy written by Mr. Fountain, called *The Rewards of Virtue*. It met, however, with considerable applause, and was acted six days successively. The scene lies in Arcadia.

267. *THE ROYAL SHEPHERDS.* Pastoral, of three acts, by Josias Cunningham. Svo. 1765.

268. *THE ROYAL SLAVE.* Tragi-Com. by William Cartwright. 4to. 1639; 4to. 1640; and Svo. 1651. The first representation of this play was by the students of Christ Church, in Oxford, before

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King Charles I. and his Queen, on the 30th of August 1636: and it is very remarkable, that Dr. Busby (afterwards the very celebrated master of Westminster School), who acted a principal part in it, signalized himself so greatly, as did also many of his fellow-students, and the play gave on the whole such general satisfaction to their Majesties and the court (and that not only for the nobleness of style in the piece itself, and the ready address and graceful carriage of the performers, but also for the pomp of the scenery, the richness of the habits, and the excellency of the songs, which were set by that admirable composer, Mr. Henry Lawes), that it was universally acknowledged to exceed every thing of that nature that had been seen before. The Queen, in particular, was so extremely delighted with it, that her curiosity was excited to see her own servants, whose profession it was, represent the same piece, in order to be able, from comparison, to form a just idea of the real merit of the performance she had already been witness to: for which purpose she sent for the scenes and habits to Hampton Court, and commanded her own regular actors to represent the same; when, by general consent of every one present, the judgment was given in favour of the literary performers, though nothing was wanting, on the side of the author, to inform the actors, as well as the scholars, in what belonged to the action and delivery of each part; nor can it be imagined that there was any deficiency in point of execution in the former, since so much of their reputation must have been dependent on their showing a superiority on that occasion. The prologues

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and epilogues, written for both these representations, are printed with the play. It is related of Dr. Busby (*Wool's Memoirs of Dr. Joseph Warton*), that the applauses he received in acting the Royal Slave before the King at Christ Church, excited in him such a violent passion for the stage, that, if the rebellion had not broken out, he would certainly have engaged himself as an actor.

269. **THE ROYAL SUPPLIANTS.** Trag. by Dr. Delap. Acted at Drury Lane. 8vo. 1781. This nine-nights' play is taken from the *Heracidae* of Euripides, and *The Suppliants* of Æschylus. There are two very affecting scenes between the mother and daughter, which are genuine pictures from nature.

270. **THE ROYAL VOYAGE; or, The Irish Expedition.** Tragi-Com. Acted in the years 1689 and 1690. 4to. 1690. The scene of this piece is laid in various places in Ireland; nor can any one be at a loss to know the subject of it, who has the least acquaintance with the affairs of these kingdoms during that period. It was never acted.

271. **THE ROYALIST.** Com. by Thomas Durfey. Acted at the Duke's Theatre. 4to. 1682. This play met with good success; but, like most of our author's pieces, is collected from novels: Camilla's trick, played off on her husband, Sir Oliver Old-Cut, for the love of Sir Charles Kinglove, is borrowed from Boccace's *Decameron*, Dec. 7. Nov. 9.; and the song of *Hey Boys, up go we*, in the fourth act, stolen from an eclogue, printed in 4to. 1644, called *The Shepherd's Oracle*.

272. **RUDENS.** Com. translated from Plautus, by Lawrence Echard, 8vo. 1694. This play, to-

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gether with two others from the same author, are published in a volume, and dedicated to Sir Charles Sedley. Mr. Echard has also added critical remarks to each piece, and a parallel drawn between the writings of Plautus and Terence; of the latter of which, as observed in another place, he has given the world a complete translation.

273. **RUGANTINO; or, The Bravo of Venice.** Melo-drama, by M. G. Lewis. Acted, with great success, at Covent Garden. 8vo. 1805. Music by Dr. Busby. The plot is from a German novel, which has not only been translated in this country, but even more than once dramatized. It was dramatized on the French stage; the novel was translated by Mr. Lewis; it was again dramatized at the Royal Circus; then by Mr. Elliston, of Drury Lane Theatre; and also by an anonymous writer. [See *THE VENETIAN OUTLAW*.]

274. **RULE A WIFE AND HAVE A WIFE.** Com. by John Fletcher. Acted by His Majesty's Servants. 4to. 1640; 4to. 1696 (as then acted); 8vo. 1778. This is a very pleasing play, and is frequently acted at this time. The plot of Leon's feigned simplicity, in order to gain Margarita for a wife, and his immediate return to the exertion of a spirited behaviour for the control of her, create an agreeable surprise, and are truly dramatical. The characters of Estifania and the Copper Captain are also well drawn and supported. In a word, this play, though not perfectly regular, may undoubtedly stand in a rank of merit superior to much the greater part of those which are daily presented on our stage, and that with repeated tokens of approbation. The last act

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of this piece, and indeed many other parts of it, received great improvements from the hand (as had been hitherto supposed) of Mr. Garrick, whose excellent performance of Leon will be long remembered with pleasure: but though the alteration has been actually printed with his name annexed, yet we can no longer ascribe it to him, having seen an express and positive disavowal of it under his hand, in a letter, dated Aug. 19, 1776. The remarks of Philip Neve, Esq. upon this play are judicious: "Of all their dramas (says he), the comedy of *Rule a Wife and have a Wife* is that which has most deeply and most deservedly fixed the public attention. Ob-
serving throughout these authors, particularly Fletcher, to whom solely this play is attributed, a continual disposition to treat female errors with severity, it is not wonderful, that he could not resist the temptation of devoting a whole piece to the picture of a character of entire libertinism. By the words in the second act, reported by Estifania as from Perez,

—"he is an ass not worth acquaintance,

"That cannot mould a devil to obedience—

"the author seems to intend a contrast between the characters of Perez and Leon, as well in their institution as their progress in the action of the drama; whereas Leon is, in truth, rather an instance that the dissimulation of one sex can exceed the penetration of the other, than that an ass can rule a vixen. The two actions of this play are conducted with very happy coinci-

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dence. It is replete with comic incidents; all of which fall out very naturally, and justly entitled it to the high applause it has always received on the stage. In the conduct of Margarita's character, it is observable, at the opening of the third act, that she expresses her doubts of Leon's 'being really master of the ignorance he outwardly professes;' whereas nothing but an entire confidence in such ignorance could introduce, with great effect, her astonishment at his breaking out a page or two afterwards. And here may be noted the difference of the masterly pen of Shakspeare; who, so far from weakening his characters by injudicious anticipations, often prefaces them, as it were, to their own greatness. In the fifth act, Leon, after the repeated experience of Margarita's treachery, is perhaps too easily credulous of her reformation, the moment she promises it. Mr. Garrick has, with great judgment, in his alteration [but see the preceding column], added a short argument between them, which strengthens the probability of Leon's conviction, as a ground of his faith.

"Cacafogo very far surpasses the other buffo-character of these authors, Bessus, and approaches much nearer to the humour of Falstaff, without being so manifestly a copy of him. Cacafogo's avarice gives great variety to the character; whilst in him Falstaff's gluttony, lechery, and cowardice, are well preserved. His language is excellent; and the trick put upon him by Estifania, with the chain and trumpery of Perez, highly comic."

275. RULE BRITANNIA. A Loyal

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Sketch, in two acts, by James Roberts. Acted at the Haymarket. 8vo. 1794.

276. *THE RULING PASSION*. Com. Op. by Leonard Mac Nally. Acted at Dublin, 1779. Not printed.

277. *THE RUMP*; or, *The Mirror of the late Times*. Com. by John Tatham. Acted at Dorset Court. 4to. 1660; 4to. 1661. This piece was written soon after the Restoration; and the author, being a steady royalist, has endeavoured to paint the Puritans in the strongest and most contemptible colours. This play was revived, with alterations, by Mrs. Behn; for which see *THE ROUND-HEADS*.

278. "The famous Tragedie
"of the Life and Death of Mrs.
"RUMP. Shewing how she was
"brought to bed of a monster;
"with her terrible pangs, bitter
"teeming, hard labour, and lamentable travell, from Portsmouth to Westminster, and the
"great misery she hath endured
"by her ugly, deformed, ill-shapen, base-begotten brat, or
"imp of reformation, and the
"great care and wonderful pains
"taken by Mr. London Midwife,
"Mrs. Haslerigg, Nurse Gossip
"Vaine, Gossip Scot, and her man
"Litesum, Gossip Walton, Gossip
"Martin, Gossip Nevil, Gossip
"Lenthal, secluded Gossip's Apprentices. Together with the exceeding great fright she took at a
"free parliament: and the fatal end
"of that grand tyrant O. C. [Oliver
"Cromwell], the father of all murderers, rebellions, treasons, and
"treacheries, committed since the
"year 1648. As it was presented
"on a burning stage, at Westminster, the 29th of May 1660." 4to. 1660. This long title is pre-

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fixed to a trifling piece of eight pages, which is entirely political, and of no value.

279. *THE RUNAWAY*. Com. by Mrs. Cowley. Acted at Drury Lane. 8vo. 1776. This piece, which was written in a fortnight, is supposed to have received some touches from the pen of Mr. Garrick; to which gentleman the authoress acknowledges her obligations in a Dedication. It is a sprightly play, and was performed with a considerable degree of success.

280. *RUNNAMEDE*. Trag. [by the Rev. John Logan]. 8vo. 1784. This play, which has considerable merit, was never acted. The grant of Magna Charta is, of course, the principal subject; but the author has interwoven a love-story, from the *Tancrede* of Voltaire, which affords some affecting situations, though it borders a little on improbability. The *veto* of the Lord Chamberlain prevented its being performed. There is a majesty and fire in the verse truly delightful. It breathes that ardent and elevated glow of passion which eminently shone in the character of Logan. The picture of public spirit struggling with private attachments, is most exquisitely painted in the character of Albe-marle; while the language of substantial patriotism blazes in every line:

"He is a traitor to his native land,
"A traitor to mankind, who in a cause,
"That down the course of time will fire
"the world,
"Rides not upon the lightning of the sky,
"To save his country."——

— — — — —
"Though Britain's genius slumber in the
"calm,
"He rears his front in the congenial
"storm.
"The voice of freedom's not a still small
"voice;

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- "T is in the fire, the thunder, and the storm,
 "The goddess Liberty delights to dwell.
 "If rightly I foresee Britannia's fate,
 "The hour of peril is the Halcyon hour,
 "The shock of parties brings her best repose ;
 "Like her wild waves, when working in a storm,
 "That foam, and roar, and mingle earth and heav'n,
 "Yet guard the island which they seem to shake."

281. THE RURAL SPORTS. Interspersed with comic scenes, called *The Stratagems of Harlequin*. Pant. Acted at Drury Lane, 1740.

282. THE RUSSIAN IMPOSTOR; or, *The Siege of Smolensko*. Op. by H. Siddons; with alterations, as is said, by S. J. Arnold. First acted July 22, 1809, by the English Opera Company, at the Ly-

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ceum; and afterwards frequently repeated. The story is that of Pugatscheff, well known in the Russian history; and the author seems to have been somewhat indebted to a French piece called *Le Faux Alexis*. Not printed.

283. RUSTICITY. Opera, by the author of *A Marvellous Pleasant Love Story*. This piece is mentioned in a note to p. 312 of the first volume of that work. The music and songs of the opera were published a few years ago; but we do not know whether the piece has ever been performed in a theatre.

284. RUTH AND NAOMI. Sac. Dram. translated by Thomas Holcroft from Madame Genlis. 8vo. 1786.

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1. A SACK FULL OF NEWS. A lewd play with this title was announced as to be acted at the Boar's Head, without Aldgate, Sept. 5, 1557; but by an order of the Privy Council, the Lord Mayor had the actors previously apprehended, and took their play-book from them, which was sent to the Council. The play was thus so completely suppressed, as effectually to prevent its subsequent publication.

2. THE SACK OF ROME. Trag. in five acts, by M. Warren. 12mo. Boston, 1790. The sack of the imperial city, by Genserich, forms

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the subject of this tragedy; in which the weakness and cruelty of Valentinian, the character of Petronius Maximus, and the resentment, indiscretion, and revenge of Eudoxia, form the most important parts. There is little mixture of fable in the narration. As the production of a lady, and one of the first dramatic efforts of the American Muse, it may be tolerated, but is entitled to little applause. It does not appear to have been acted; but is dedicated to the great George Washington.

3. SACONTALA; or, *The Fatal Ring*. An Indian Drama, by Cár-

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lidás; translated from the original Sanscrit and Prácrit, by Sir William Jones. 4to. 1790. Printed at Calcutta. This piece consists of seven acts; it is not a tragedy or a comedy, but may be called a pastoral romance. The images in it are rural, and enchantment guides the fable; the characters are an emperor, a hermit, the virgin Sacontala, her two female companions, Brachmans, a nymph, a sorcerer, the state officers, good deities, &c.; yet there is little difference between them in sentiment or manners. The sorcerer Durvasas never appears. It is said, by the translator, to have been written about a century before the birth of Christ. Dr. Robertson observes, that "it is only to nations considerably advanced in refinement that the drama is a favourite entertainment. The Greeks had been for a good time a polished people; Alcæus and Sappho had composed their odes, and Thales and Anaximander had opened their schools, before tragedy made its first rude essay on the cart of Thespis; and a good time elapsed before it attained to any considerable degree of excellence. From the drama of *Sacontala*, then, we must form an advantageous idea of the state of improvement in that society to whose taste it was suited. In estimating its merit, however, we must not apply to it rules of criticism drawn from the literature and taste of nations with which its author was altogether unacquainted; we must not expect the unities of the Greek theatre; we must not measure it by our own standard of propriety. Allow-

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ance must be made for local customs and singular manners, arising from a state of domestic society, an order of civil policy, and a system of religious opinions, very different from those established in Europe. *Sacontala* is not a regular drama; but, like some of the plays early exhibited on the Spanish and English theatres, is an history in dialogue, unfolding events which happened in different places and during a series of years. When viewed in this light, the fable is in general well arranged, the incidents are happily chosen, and the vicissitudes in the situation of the principal personages are sudden and unexpected. The unravelling of the piece, however, though some of the circumstances preparatory to it be introduced with skill, is at last brought about by the intervention of superior beings, which has always a bad effect, and discovers some want of art: but as *Sacontala* was descended of a celestial nymph, and under the protection of a holy hermit, this heavenly interposition may appear less marvellous, and is extremely agreeable to the Oriental taste. In many places of this drama, it is simple and tender; in some, pathetic; in others, there is a mixture of comic with what is more serious." The incident of the boy's mentioning his mother's name (p. 170, 8vo. edit.) is very natural and interesting. *Sacontala*, in short, richly deserves an attentive perusal; as well on account of its poetical beauties, as because it gives, what we believe to be, a faithful representation of Hindoo manners almost 2000 years ago.

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4. SACRED DRAMAS, by Miss Hannah More. One volume, 8vo. 1782. They contain,

- (1.) Belshazzar.
- (2.) Daniel.
- (3.) David and Goliath.
- (4.) Moses in the Bulrushes.

5. SACRED DRAMAS. Translated from Madame la Comtesse de Genlis, by Thomas Holcroft. One volume, 8vo. 1786; containing,

- (1.) The Death of Adam.
- (2.) Hagar in the Wilderness.
- (3.) Joseph made known to his Brethren.

- (4.) Return of Tobias.
- (5.) Ruth and Naomi.
- (6.) Sacrifice of Isaac.
- (7.) Widow of Sarepta.

6. SACRED DRAMAS; intended chiefly for young persons. By John Collet. 12mo. 1806. This volume comprises,

- (1.) Ehud.
- (2.) Esther.
- (3.) Naboth.

7. THE SACRIFICE. Trag. by Sir Francis Fane. 4to. 1686. This play was never acted; the author having long before devoted himself to a country life, and wanting patience to attend the leisure of the stage. It met, however, with the highest approbation from his contemporary writers; three of whom, viz. Mr. Tate, Mr. Robins, and Mrs. Behn, have paid it the tribute of complimentary verses, which are published with it. The plot is founded on the story of Bajazet and Tamerlane (and probably might afford the hint to Mr. Rowe of his tragedy of *Tamerlane*); for which see *The Life of Tamerlane*, by M. D'Assigny; the same, by P. Perondini; Knolles's *Turkish History*, Life of Bajazet the First; and several other writers. The scene is a revolted fort in China.

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8. THE SACRIFICE; or, *Cupid's Vagaries*. Masque, by Benjamin Victor. Never acted. 8vo. 1776.

9. THE SACRIFICE OF IPHIGENIA. Entertainment of Music. Performed at the New Wells, near the London Spa, Clerkenwell. 12mo. 1750. To this piece are added, the songs of a pantomime called *Harlequin Mountebank*; or, *The Squire Electrified*. The music by Doctor (then Mr.) Arne.

10. THE SACRIFICE OF ISAAC. Sac. Dram. translated from Madame Genlis, by Thomas Holcroft. 8vo. 1786.

11. THE SAD ONE. Trag. by Sir John Suckling. 8vo. 1646. This play was never acted, having been left by the author unfinished. It is rather a sketch or skeleton of a play, than an entire piece; for though it consists of five acts, and seems to have somewhat of a catastrophe, yet none of those acts are of more than half the usual length; nor is the subject of any one scene so much extended on, as it is apparent it was the author's intention to have done. It shows, however, the hand of a master. The scene lies in Sicily.

12. THE SAD SHEPHERD; or, *A Tale of Robin Hood*. A Pastoral, by Ben Jonson. Fol. 1640; 8vo. 1756. This piece is printed among his writer's works, but was never acted, as it was left imperfect by him at his death; only two acts, and part of a third, being finished. The scene is in Sherwood; consisting of a landscape, of a forest, hills, valleys, cottages, a castle, a river, pastures, herds, flocks—all full of country simplicity; Robin Hood's bower; his well; the witch's dimble, the swine'ard's oak, and the hermit's cell.

Mr. Waldron published, in 8vo. 1783, with a modesty oftenet

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praised than imitated, "An Attempt to continue and complete the justly-admired Pastoral of *The Sad Shepherd*." The imitation is ingenious; and the supplemental notes and miscellaneous observations are acute, instructive, and interesting.

13. *SAFE AND SOUND*. Op. by T. E. Hook. Acted, with success, at the Lyceum Theatre. 8vo. 1809.

14. *THE SAGE AND HIS FATHER*. See THEATRICAL RECORDER.

15. *THE SAILOR AND SOLDIER*; or, *Fashionable Amusement*. Musical Farce, in two acts, by — Knight. Performed at Hull, for the benefit of the author, 1805. This was a confused and rapid production, destitute of wit, humour, or interest. Duelling was the amusement which furnished the second title: but the piece was unfavourably received.

16. *THE SAILOR'S DAUGHTER*. Comedy, by Richard Cumberland. Acted at Drury Lane. 8vo. 1804. Though certainly inferior to some others of this author's plays, it is yet very creditable both to his head and heart. It is principally deficient in interest, because from the second act the audience cannot fail of anticipating the conclusion. There is, however, much wit, judiciously blended with moral sentiment; and the diction has that polish and propriety which are always conspicuous in the writings of Mr. Cumberland. The play was well acted, and received with considerable applause. An attempt was made, at the conclusion, to oppose its repetition; but this was overpowered by the candid part of the audience; and it was several times acted with approbation.

17. *THE SAILOR'S FAREWELL*; or, *The Guinea Outfit*. Com. of

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three acts, by Thomas Boulton. 12mo. 1768. Printed at Liverpool.

18. *THE SAILOR'S OPERA*; or, *A Trip to Jamaica*. 12mo. 1745.

19. *THE SAILOR'S OPERA*. By Thomas Rhodes. 8vo. 1789.

20. *THE SAILOR'S PRIZE*; or, *May-Day Wedding*. Interlude of dancing and singing. Performed at Covent Garden, May 1, 1795. Not printed.

21. *THE SAILOR'S RETURN*. Com. Op. by Anthony Davidson.

22. *THE SAILOR'S RETURN*. Farce, in one act. This was merely the unsuccessful farce of *The Sailor and Soldier*, compressed, and produced under a new title. It was performed at Leeds, for the benefit of the author, in 1805.

23. *THE SAILOR'S SHEET ANCHOR*. Mus. Ent. Acted at the Haymarket, 1783. N. P.

24. *SAINT ALBONS*. Trag. by James Shirley, was entered on the book of the Stationers' Company, Feb. 14, 1639, by William Cooke; but not printed.

25. *SAINT ANDREW'S FESTIVAL*; or, *The Game at Golf*. Dr. Sat. by J. P. Roberdeau. Acted at Drury Lane, May 1795, for Mr. R. Palmer's benefit. It contained a strongly-drawn original character of Luke Lot, the dashing clerk of an auctioneer. The piece, however, was, to use a theatrical phrase, ill got up. Not printed.

26. *SAINT AUBERT*. See DRAMATIC APPELLANT.

27. *SAINT CICILY*; or, *The Converted Twins*. A Christian Tragedy, by E. M. 4to. 1666. For the story, consult Eusebius, Baronius, Epiphanius, and other writers of Ecclesiastical History, and the various collections of the Saints' Lives, published by authors of the Romish church. Scene, Rome. It was published by M. Medbourne

28. SAINT DAVID'S DAY; or, *The Honest Welchman*. Bal. Farce, by Thomas Dibdin. Though there is not much of character in this piece, it is free from the glaring absurdities which are to be found in many others. Interspersed with some pretty songs, it forms a lively and entertaining farce, and was well received. Svo. 1801.

29. SAINT GEORGE. A Miracle Play. Acted at Basingborne, on the feast of St. Margaret, 1511. Not printed.

30. SAINT GEORGE FOR ENGLAND. A Play, by Wm. Smith. This appears to have been among those destroyed by Mr. Warburton's servant.

31. THE SAINT GILES'S SCRUTINY; or, *The Cries of London in a new Style*. A short Interlude. Performed at Drury Lane, for Mr. Baddeley's benefit, 1785.

32. SAINT HELENA; or, *The Isle of Love*. Musical Entertainment, by Captain Edward Thompson. Acted at Richmond, and once at Drury Lane, 1776. Not printed.

33. SAINT JAMES'S PARK. C. Anonym. Svo. 1733. This is a paltry obscene piece, and certainly was never acted.

34. Miracle Play of SAINT KATHARINE. By Geoffery, afterwards Abbot of St. Alban's, a Norman, who had been sent over by Abbot Richard to take upon him the direction of the school of that monastery; but, coming too late, went to Dunstable, and taught in the abbey there, where he caused this dramatic piece to be acted (perhaps by his scholars). This was long before the year 1110, and probably within the eleventh century. The above play was, for aught that appears to the contrary, the first spectacle of this

sort exhibited in these kingdoms; and, as M. L'Extant observes, might have been the first attempt towards the revival of dramatic entertainments in all Europe, being long before the representations of *Mysteries* in France; for these did not begin till 1398. Matthew Paris, who first records this anecdote of the play of *St. Katharine*, says, that Geoffery borrowed copes from the sacrist of the neighbouring abbey of St. Alban's to dress his characters.

35. SAINT KILDA; or, *The Sons of the Gun*. An Afterpiece, by Anthony Davidson.

36. SAINT KILDA IN EDINBURGH; or, *News from Camperdown*. A Musical Farce, by Robert Heron. Performed at Edinburgh, 1798. Printed in Svo. 1798.

37. SAINT MARGARET'S CAVE. Play, by — Carr. Acted at Hull, 1805, for the benefit of the author. This drama was avowedly founded on Mrs. Helme's novel under the same title; from which work, indeed, a considerable portion of the dialogue was copied, with very little variation. N. P.

38. SAINT PATRICK FOR IRELAND. Historical Play, by James Shirley. 4to. 1640. This play is mentioned as Shirley's by all the writers, and they all speak of it as a first part, which it is also called in the title-page, and the promise of a second part is given in the prologue. Yet none of them pretend to know whether such second part was ever executed or not, excepting Gildon, who positively asserts that such second part was designed by the author for the press, but never published. For the plot of the play, which is not very interesting, see Bede's *Life of St. Patrick*, and others of the Romish legends. The play is now

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in print, and common to be met with in Ireland, it having been republished there, about sixty years ago, by Mr. Chetwood. London reprinted, 12mo. 1751.

39. SAINT PATRICK'S DAY; or, *The Scheming Lieutenant*. F. by Richard Brinsley Sheridan. Acted at Covent Garden, May 2, 1775. This piece was originally represented for the benefit of Mr. Clinch, who seems to have been favoured with it in consequence of his performance of the Irishman in Mr. Sheridan's play of *The Rivals*. It is a slight performance, which, though not likely to add, will take nothing from, the established reputation of the author. The character of Dr. Rosy is particularly well supported. A pirated edition of it has been printed, Dublin, 1788.

40. SAINT STEPHEN'S GREEN; or, *The Generous Lovers*. Com. by William Phillips. 4to. 1700, Dublin printed; 8vo. 1720. This piece was never acted, nor have we ever seen it. It is mentioned in none of the catalogues but *The British Theatre*; from which, and the title, it may be concluded that the author was an Irishman; the scene of action of his piece being laid in a place which is, with respect to Dublin, nearly the same as the Mall in St. James's Park is with regard to London; that is to say, the theatre for the playing off all the various turns of vanity, affectation, and gallantry, and the scene of thousands of assignations and intrigues.

41. SALISBURY PLAIN, Com. was entered on the book of the Stationers' Company, November 29, 1653; but not printed.

42. SALMACIDA SPOLIA. A Masque. Anon. 4to. 1639. This masque, though printed without

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any author's name to it, ought to be arranged among the works of Sir William Davenant; since whatever was either spoken or sung in it was written by that gentleman. It is omitted, however, in the folio edition of his works, 1672. It was presented by the King and Queen's Majesties, at Whitehall, on Tuesday the 21st of Jan. 1639. The scenes and machines, with their descriptions and ornaments, were invented by Inigo Jones, and the music composed by Mr. Lewis Richard.

43. THE SALOON. Mus. Ent. by Charles Dibdin. Acted at the Circus. Not printed.

44. THE SALOPIAN SQUIRE; or, *The Joyous Miller*. A Dramatic Tale, by E. Dower. 8vo. 1738. The author of this piece has annexed to it the reasons for its not making its appearance on the stage; which, with the true virulence of a disappointed poet, he attributes to party, bigotry, and malevolence, in the manager who refused it. In vindication, however, of the gentleman so accused, it will be needful only to peruse the piece itself, to find much more substantial reasons for that rejection than those which its author has assigned.

45. SALTINBANCO; or, *The Disagreeable Surprise*. Op. by Richard Sicklemore. Acted at Brighthelmston. Music by Mr. Prince. Printed at Lewes. 8vo. 1798.

46. SAMPSON. Play, by Edward Juby (assisted by Samuel Rowley). Acted 1602. N. P.

47. SAMPSON AGONISTES. A Dramatic Poem, by John Milton. 8vo. 1671. This piece is written in imitation of the Greek tragic poets; more particularly Æschylus.

The measure is not regular, being composed of every kind indis-

criminally blended together. The speaking scenes are relieved and explained by choruses; and all the regular constraint of division into acts and scenes is totally avoided, the poem having never been intended by the author for the stage, who strongly laboured to render it admirable for the closet. So noble, so just, so elegant, so poetical is the diction of it, that the great Mr. Dryden, whose imagination might be supposed to be equal to that of any man, has transferred many thoughts of this piece into his tragedy of *Aureng-zebe*. The foundation of the story is in holy writ (see Judges, ch. xiii.), and the scene is laid at or near the gates of Gaza. Mr. Baker, the original compiler of this work, adds, "I remember to have seen in the possession of a gentleman, in Dublin (one Mr. Dixon), an alteration of this poem, said by himself to be his own, so as to render it fit for the stage; and the same gentleman also showed me a bill for the intended performance (which was, through some dispute among the proprietors of the theatre, entirely laid aside); in which, from the number of characters, and the apparent strength to support them, it appeared to have been cast to the greatest advantage possible; every performer of importance, whether actor, singer, or dancer, having somewhat allotted to them towards the illustration of it. This representation, if I mistake not, was intended for the year 1741-2." Dr. Johnson says, "This piece has been too much admired. It could only be by long prejudice, and the bigotry of learning, that Milton could prefer the ancient tragedies,

"with their incumbrance of a chorus, to the exhibitions of the French and English stages; and it is only by a blind confidence in the reputation of Milton, that a drama can be praised, in which the intermediate parts have neither cause nor consequence, neither hasten nor retard the catastrophe. In this tragedy are, however, many particular beauties, many just sentiments and striking lines; but it wants that power of attracting the attention which a well-connected plan produces." *Life of Milton*.

A Greek translation of this drama, by George Hen. Glasse, M. A. was published in 1789.

48. *SANCHO AT COURT*; or, *The Mock Governor*. An Opera-Comedy, by a Gentleman late of Trinity College, Dublin [James Ayres]. 8vo. 1742. The title of this piece sufficiently points out the plan of it. It was intended to be acted at Drury Lane; and, in the preface, complaints are made against the manager for not bringing it on the stage.

49. *SANCHO THE GREAT*; or, *The Mock Governor*. A Farci-Comedy, in five acts. Printed in "*Will Whimsical's Miscellany*," vol. i. 8vo. 1799. This author has evinced considerable skill; and constructed a piece certainly superior to any preceding dramatic performance on the subject of Sancho Panza. Not acted.

50. *SAPHO AND PHAO*. Com. by John Lyly. 4to. 1584. This old play was first presented before Queen Elizabeth, on a Shrove-Tuesday, and afterwards at the Black Friars Theatre. The plot is taken from one of Ovid's Epistles. In this first edition, and another in 4to. 1591, the author's name is omitted, and the piece was by

some means or other attributed to Mr. Richard Edwards. This mistake, however, is rectified by the edition of 1632, in which this and five more plays, by the same author, were all published together in one volume in twelves. The prologues and epilogues to such of the pieces as have those appendages are all written in prose.

51. SATIRO-MASTIX; or, *The Untrussing of the humorous Poet*. Acted publicly by the Lord Chamberlain's servants, and privately by the children of Paul's. 4to. 1602. By Thomas Dekker. Hawkins's *Origin of the English Drama*. This is no more than a retaliation on Ben Jonson, who, in his *Poetaster*, had severely, and with a good deal of ill-nature, lashed our author under the character of Crispinus; which he has in this play returned, by introducing Ben on the stage, under the title of *Horace*, jun.

52. THE SAVAGE; or, *The Force of Nature*. 8vo. 1736. This piece, which was never acted, is inserted, by the author of *The British Theatre*, among the writings of Mr. James Miller; yet we can by no means help thinking it a mistake. By the title, it is apparently a translation, or somewhat like it, of the *Arlequin Sauvage*, of M. De L'Isle; and as Mr. Miller, the year before, had made use of every valuable incident of that piece in a comedy he had brought on the stage, but which failed of success, called *Art and Nature*, it is not very probable that he should so immediately afterwards proceed on the same plan again, or put himself to the trouble of a translation for the press alone, of a piece which he had but just before paraphrased and extended upon for the stage. It is therefore much

more probable that it was the work of some other person, who imagined, that, on the strength of Mr. Miller's play, it might not be disagreeable to the public to see M. De L'Isle's farce in its original form. We imagine this piece was never printed; though it is advertised with other plays, printed for J. Watts, at the beginning of Havard's *King Charles the First*.

53. KING SAUL. Trag. written by a deceased person of honour, and now made public at the request of several men of quality, who have highly approved of it. 4to. 1703; 12mo. 1739. This play is dedicated by the publisher, Henry Playford, to the Countess of Burlington, who is therein said to be related to the noble person who was supposed to be the author of it. We know not on what foundation; but this play, in the 12mo. edition, is ascribed to Dr. Trapp.

54. SAUL. Trag. by Aaron Hill. Of this intended tragedy the author finished no more than one act, which is to be found in the 2d volume of his works published in two volumes, 8vo. 1760. A controversy about it may be seen in *The Gentleman's Magazine*, vol. vi. p. 35. 65. 129. 180. 255.

55. SAUL AND JONATHAN. Trag. by Edward Crane, of Manchester. 8vo. 1761. Printed at Manchester, in a volume of Poetical Miscellanies, by the same author.

56. SAWNEY THE SCOT; or, *The Taming of the Shrew*. Com. by John Lacy. Acted at Drury Lane. 4to. 1698; 4to. 1708; 12mo. 1714. This is only an alteration, without much amendment, of Shakspeare's comedy of the last-mentioned title. It met,

however, with very good success.

57. SAW YE BONY COMING? or, *The Female Volunteers*. Mus. Dram. by Archibald Mac Laren. 12mo. 1804.

58. THE SAXON PRINCESS. In the third volume of Mr. Pratt's *Harvest Home* is a prologue, by Mr. Pye, the poet laureat, intended for a tragedy under this title; but which, we believe, has never been either acted or published.

59. SCANDERBEG. Trag. by William Havard. 8vo. 1733. This play is founded on the same plan with Lillo's *Christian Hero*; being built on the life of the famous George Castriot, King of Epirus, who, on account of his illustrious actions, which in great measure resembled those of Alexander the Great, had the title of Scanderbeg (or Lord Alexander) universally allowed to him. It was acted at the Theatre in Goodman's Fields, but two nights only. What might contribute to its ill success was, probably, a report which was spread about town, that it was a surreptitious plagiarism from Mr. Whincop's play, then in the hands of Mr. Giffard, the manager: a report which obliged Mr. Havard to disavow his ever having seen the rival play; in which he was supported by the testimony of Mr. Giffard.

60. SCANDERBEG; or, *Love and Liberty*. T. by Thomas Whincop. 8vo. 1747. This tragedy has the same foundation for its plot with the last-mentioned one, but has kept much closer to the history. It was never acted, but was published by subscription after the author's death, for the benefit of his widow. Annexed to it is a list of the English dramatic authors, with some account of their

lives and writings; which though in general fuller than most of the lists of that kind, by coming down nearer to the present time, yet is by no means either complete or correct. In the preface, great fault is found with Mr. Havard's play, above-mentioned, and some censure thrown on Mr. Lillo, and an insinuation given of his not having acted with perfect candour to the author; but with what justice we shall not pretend to determine.

61. SCAPIN IN MASQUERADE. Farce. Acted at Drury Lane, with no success, Nov. 12, 1803. This was a translation, with some slight variations, from a French piece, in three acts, entitled *Crispine Duegne*, written by the elder Segur for the late Empress of Russia, before whom it was performed several times with applause. It may be just worth remarking, that on the same evening a new play at Covent Garden Theatre, and this piece at Drury Lane, were both condemned. The Covent Garden play was Mr. Reynolds's *Three per Cents*.

62. SCARAMOUCHE a Philosopher, HARLEQUIN a School-Boy, Bravo, Merchant, and Magician. Comedy, by Edward Ravenscroft. Acted at the Theatre Royal. 4to. 1677. The author boasts of having written this piece after the Italian manner, and by that means brought a new species of drama on the English stage; but complains, in his prologue, of having been forestalled by the representation of Otway's *Cheats of Scapin*, at the Duke's house. Yet it is certain, that this comedy is made up of the compounded plots of three plays of Moliere, viz. the *Mariage Forcé*; the *Bourgeois Gentilhomme*; and the *Fourberies de Scapin*. Nay, Langbaine goes

so far as to challenge the author to prove any part of a scene in it that can be called the genuine offspring of his own brain; styling him rather the midwife than parent of the piece.

63. *THE SCHEMERS*. Farce, in two acts. A MS. sold as part of the library of the late Mr. Isaac Reed.

64. *THE SCHEMERS*; or, *The City Match*. Com. Acted at Drury Lane. Svo. 1755. This is Jasper Mayne's *City Match* altered, and was both acted and printed for the benefit of the Lock Hospital. The alterer is said to have been William Bromfield, Esq.

65. *A SCENE FROM OSSIAN*, by Sir John Sinclair. A piece with this title, we understand, is extant; but we have not seen it.

66. *THE SCHOLAR*. Com. by Richard Lovelace. Acted at Gloucester Hall and Salisbury Court. Not printed.

67. *THE SCHOOL BOY*; or, *The Comical Rival*. A Comedy [by Colley Cibber]. Acted at Drury Lane. 4to. 1707. This comedy is little more than the plot of *Major Rakish and his Son*, and the *Widow Manlove*, in *Woman's Wit*, or, *The Lady in Fashion*, a comedy, written by the same author, taken *verbatim*, and thrown by itself into the form of a farce; under which appearance it had better success than the entire comedy. The characters of Young Rakish and the Major are themselves, in great measure, to be considered as copies; as any one may be convinced who will carefully examine Carlisle's *Fortune Hunters*, the character of Daredevil, in Otway's *Soldier's Fortune*, and those of Sir Thomas Revel and his Son, in Mountford's *Greenwich Park*. It may be worth re-

cording, that, on the 18th of March 1742, Mr. Garrick performed the character of Master Johnny, which is marked by the author at no more than about fifteen years, after having performed the part of Lear, who was fourscore and upwards.

68. "THE SCHOOL BOY'S MASQUE [by Thomas Spate-man]. Designed for the Diversion of Youth and their Excitement to Learning. Svo. 1742."

69. *THE SCHOOL FOR ARROGANCE*. Com. by Thomas Holcroft. Acted at Covent Garden. Svo. 1791. It is formed on the plan of *Le Glorieux*, by M. Nericault Destouches, and was well received. It was, however, afterwards reduced to three acts, by the author, and performed in that state. Oct. 8, 1793, at the above theatre.

70. *THE SCHOOL FOR AUTHORS*. Com. in three acts, by John Tobin. Acted with great applause at the Haymarket. Svo. 1808. This was one of the posthumous pieces of its ingenious author, and possessed strong claims to public attention. The dialogue is sprightly and satirical, and the characters are extremely well supported. The plot is from one of Marmontel's Tales, called *The Connoisseur*; but there is a part of the third act, which much resembles a scene in Foote's comedy of *The Patron*.

71. *THE SCHOOL FOR DIFFIDENCE*. Com. by William Nutton, Jun. Printed at Plymouth, Svo. 1789. Never acted.

72. *THE SCHOOL FOR ELOQUENCE*. Interlude, by Mrs. Cowley. Acted at Drury Lane, April 4, 1780, for Mr. Brereton's benefit. Not printed. This piece was intended to ridicule the num-

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ber of debating societies which at that time were opened and frequented.

73. *THE SCHOOL FOR FATHERS*. Comic Opera, by Isaac Bickerstaffe. Acted at Drury Lane. Svo. 1770; 8vo. 1773. This is only *Lionel and Clarissa*, with some slight alterations.

74. *THE SCHOOL FOR FRIENDS*. Com. by Miss Chambers. Acted with deserved success at Drury Lane. 8vo. 1805. It is a well-written and an interesting piece; of which the object is, to make vice odious, folly ridiculous, virtue lovely, and propriety respectable. The author seems to owe some obligations to the novel of *Sidney Biddulph*.

75. *A SCHOOL FOR GREY-BEARDS*; or, *The Mourning Bride*. Com. by Mrs. Cowley. Acted at Drury Lane. Svo. 1786. This comedy is borrowed from *The Lucky Chance, or, the Alderman's Bargain*, of Mrs. Behn; and it does some credit to the delicacy of Mrs. Cowley, that the detestable manners of the characters in her predecessor's play left so little impression on her memory, that she forgot, as it appears, how much she had been indebted to that performance. After a perusal of both plays, we think something more than the idea of the business which concerns Antonia, Henry, and Gasper, was derived from the elder comedy. It is but justice to acknowledge, that the insinuation of indecencies being to be found in the present piece has no foundation. Those who disapproved the play on that account, on the first night of representation, seem only to have dishonoured themselves. It must be a very prurient imagination indeed that could extract indecencies, to be

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offended with, from any thing we have observed in the perusal of it. Of such persons, it may be said, in the words of Mr. Addison, that they have a good nose at an inuendo. It is remarkable, that prefixed to Mrs. Behn's play is a similar defence against charges of indecency, and complaints of malevolence in some parts of the audience, in the same manner as there is before the present performance.

76. *THE SCHOOL FOR GUARDIANS*. Com. by Arthur Murphy. Acted at Covent Garden. Svo. 1767; 1786. This comedy is taken from three plays of Moliere's, viz. *L'Ecole des Femmes*, *L'Etourdie*, and *L'Ecole des Maris*. It lingered on the stage for six nights, and then was laid aside; but is certainly not destitute of humour.

77. *THE SCHOOL FOR HONOUR*; or, *The Chance of War*. Com. translated from the German of Lessing. Svo. 1799. Never acted. This piece is superior to most of those of Kotzebue and Iffland; but has appeared in English before, and been acted, under the title of *THE DISBANDED OFFICER*; or, *The Baroness of Bruchsal*.

78. *A SCHOOL FOR HUSBANDS*. Com. by J. Ozell. This is only a translation of Moliere's *Ecole des Maris*.

79. *THE SCHOOL FOR INDIFFERENCE*. Com. This was taken from Cibber's *Comical Lovers*, and advertised to be performed at Drury Lane, in the year 1787; but postponed; nor has it yet been brought forward.

80. *THE SCHOOL FOR INGRATITUDE*. Com. [by — Fisher.] No date. Svo. [1798.] This piece was rejected by the managers of Drury Lane; and the author,

stung, as it should seem, with disappointment, flatly charges Mr. Reynolds with having availed himself of it in the construction of his comedy called *Cheap Living*. We do not think this charge is fully made out; and the rejection of the piece by the managers is easily accounted for, on a perusal of it.

81. THE SCHOOL FOR LADIES; or, *The Levee of Lovers*. Com. Acted at the Haymarket, 1780. Not printed. We insert this on the authority of Egerton's *Theatrical Remembrancer*; but have not been able to trace any such piece in the play-bills of that year.

82. THE SCHOOL FOR LOVERS. Com. by W. Whitehead. Acted at Drury Lane. 8vo. 1762. This is the last dramatic work but one of the poet-laureat, and his first attempt in the walks of comedy. In an advertisement prefixed to it, he acknowledges it to have received its first foundation in a dramatic piece, called *Le Testament*, written, but not intended for the stage, by M. de Fontenelle, to whose memory he dedicates this piece, subscribing himself a *Lover of Simplicity*. What species of *drama*, however, it ought to be classed in, is somewhat difficult to determine; since, though it is styled a comedy, the risible faculties have much less opportunity of exertion than the tender feelings of the heart; and the catastrophe, though happy in the main, and suitable to poetical justice, is not completely so; as two amiable characters are left, the one entirely unprovided for, and the other in a situation far from agreeable, viz. that of only being witness to a degree of happiness in the possession of others, which, with respect to herself, she must imagine out of reach, or at least deferred for a con-

siderable period of time. Those who are acquainted with the play will readily conceive that the characters we mean are Bellmour and Araminta; and as to Modely, though he has, through the course of the piece, appeared to have foibles, yet, as they have not arisen from any badness of heart, and as the open sincerity of his repentance is too apparent to every auditor, not to render him deserving of a restoration to esteem, the author might perhaps have waved some little of his punishment, and restored his Araminta also to his arms. What the author, however, seems to have principally aimed at, viz. delicacy, sentiment, and the consequence of instruction in the conduct of a generous and well-placed passion, he has undoubtedly most eminently succeeded in. His Celia and Sir John Dorilant, and more especially the latter, are characters most perfectly amiable and worthy of imitation; and to remove at once the great cavil of the critics, who seemed, with respect to this piece, to be at a loss where to fix a censure, if a dramatic piece has those essential good qualities of affording at once a sensibility to the heart, a lesson to the understanding, and an agreeable amusement to the senses, of what importance is it to look back to what title the author has thought proper to give it? Mr. Mason says of this play, "The ease and purity of the dialogue; the incidents that arise so naturally one from another; the delicate workings of the different characters; and the artful arrangement of the scenes, contribute to give this play a high station in the small list of our genteel comedies; at the same time that its want of smart

“repartee and broad humour will
 “ever prevent it from being much
 “relished by a mixed audience.
 “Indeed, were that definition of
 “comedy generally admitted,
 “which is given us by one of the
 “most exact of modern critics,
 “‘that it proposeth for the ends
 “of its representation the sensa-
 “tion of pleasure, arising from a
 “view of the truth of characters,
 “more especially their specific
 “differences,’ *The School for Lo-*
 “*vers* might be called a perfect
 “comedy. I remember, when I
 “saw it acted, it so far came up
 “to this definition, that I almost
 “persuaded myself a well-bred
 “party, in real life, was before my
 “eyes during the representation;
 “so perfectly did every thing
 “which the actors said correspond
 “with the truth of their assumed
 “characters: yet let me own at
 “the same time, that I felt my-
 “self no more entertained than I
 “should have been by such a well-
 “bred party: the *vis comica* was
 “to me wanting, by which phrase
 “I understand something of more
 “entertainment than real life fur-
 “nishes, which makes part of
 “my idea of comedy.” The per-
 “formers, who so admirably repre-
 “sented the characters in this play,
 “were Messrs. Garrick, Palmer,
 “and O’Brien, and Mrs. Cibber,
 “Mrs. Clive, and Mrs. Yates. Mrs.
 “Cibber’s part (Celia) is that of a
 “girl of sixteen; yet the actress
 “became the character admirably,
 “though then approaching her fif-
 “tieth year.

83. *THE SCHOOL FOR ORATORS*;
 or, *A Peep into the Forum*. Farce.
 As never performed at Covent
 Garden or Drury Lane, with un-
 bounded applause. Dedicated to
 the Society for the Suppression of
 Vice. 8vo. 1809. A feeble at-

tempt at wit, to satirize the de-
 bating societies.

84. *THE SCHOOL FOR PREJU-
 DICE*. Com. by T. Dibdin. 8vo.
 1801. This piece, which was
 acted at Covent Garden in Jan.
 1801, is merely an enlargement
 into five acts of the author’s co-
 medy of *Liberal Opinions*. The
 dialogue is lively and humorous,
 the characters are supported with
 spirit; and the piece was very
 successful.

85. *THE SCHOOL FOR RAKES*.
 Com. by Mrs. Elizabeth Griffith.
 Acted at Drury Lane. 8vo. 1769.
 This play was performed thirteen
 nights with considerable success.
 The hint of it was taken from
Eugenie, by Mons. Beaumarchais.

86. *THE SCHOOL FOR SCAN-
 DAL*. Comedy, by Richard Brins-
 ley Sheridan. First acted at Drury
 Lane, May 8, 1777. Any attempt
 to be particular in the praise of
 this comedy, would be at once dif-
 ficult and unnecessary. No piece
 ever equalled it in success on the
 stage, and very few are superior to
 it in point of intrinsic merit. The
 policy of our earliest theatres be-
 ing at present revived, *The School
 for Scandal* is still unprinted; and
 therefore escapes that minuteness
 of criticism, of which, in our idea,
 it has no reason to be afraid. It
 is evident, that Mr. Sheridan,
 when he composed this comedy,
 had a reference to Wycherley’s
Plain Dealer, in the formation of
 his plot; and to Congreve, in the
 poignancy of his dialogue.—Yet
 there are those who have asserted,
 that the plan was taken from a
 manuscript which had been pre-
 viously delivered at Drury Lane
 Theatre, by a young lady, the
 daughter of a merchant in Thames
 Street, who afterwards died at
 Bristol, of a pectoral decay. This,

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however, is probably mere scandal, founded on envy of the great success of the piece.

87. *THE SCHOOL FOR SCANDAL*. Com. Svo. 1778. A paltry catchpenny, intended to be imposed on the public as the genuine production of Mr. Sheridan. This despicable piece is political.

88. *THE SCHOOL FOR SCANDAL*. Com. As it is performed by His Majesty's servants. Svo. 1784. This has no more relation to Mr. Sheridan's piece, than lead has to gold. It is a political satire on the India Bill and the Coalition.

89. *THE SCHOOL FOR SCANDAL*. An incorrect edition of Mr. Sheridan's comedy, printed in Ireland, 12mo. 1788. 5th edition.

90. *THE SCHOOL FOR SCANDAL*; or, *Newspapers*. Comedy. Svo. 1792. Never acted. There is wit and amusement in this severe satire on the conductors of newspapers.

91. *THE SCHOOL FOR SCANDAL SCANDALIZED*. Interlude, of one act. Performed for Mr. Lewis's benefit at Covent Garden, March 18, 1780. Not printed. Fulsome panegyric, and justly condemned.

92. *A SCHOOL FOR SOLDIERS*; or, *The Deserter*. Dram. Piece, in four acts, by J. Henry. Performed in Jamaica, and printed at Kingston in that island. Svo. 1783. The plot of this piece, which is dedicated to Mr. Sheridan the elder, is partly borrowed from *Le Deserteur* of Mercier. The author being absent while it was printing, there were some liberties taken at the press, which he disapproved of. It has since been performed in America, with many alterations, adapted to the meridian of that

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country, and the scene laid in Philadelphia.

93. *SCHOOL FOR VANITY*. Com. by S. J. Pratt. Acted, without success, at Drury Lane, 1783. Printed in the second volume of his *Miscellanies*. Svo. 1785.

94. *THE SCHOOL FOR WIDOWS*. Comedy, by Richard Cumberland. Acted at Covent Garden, 1789. This was *The Country Attorney*, with alterations; but was equally unsuccessful. Not printed.

95. *THE SCHOOL FOR WIVES*. Com. by Hugh Kelly. Acted at Drury Lane. Svo. 1774. The hard treatment that Mr. Kelly's comedy of *A Word to the Wise* met with from the public, induced him to bring out the present in the name of Mr. Addington. He asserts, that it is unborrowed from any other writer. The success of it was fully equal to its merit.

96. *A SCHOOL FOR WOMEN*. Farce. Acted at Covent Garden, 1735. Not printed.

97. *THE NEW SCHOOL FOR WOMEN*. Com. translated from the French of M. de Moissy, by Robert Lloyd, and printed in *The St James's Magazine*, vol. i. 1762. This was published merely to show how much Mr. Murphy had borrowed in composing *The Way to keep Him*.

98. *SCHOOL FOR WOMEN*. Com. by J. Ozell. This is a translation of Moliere's *Ecole des Femmes*. As is also

99. *THE SCHOOL FOR WOMEN* CRITICIZ'D, of a little piece called the *Critique de l'Ecole des Femmes*, written likewise by Moliere, and Englished by the same gentleman. Neither of these pieces was ever intended for the English stage in their present form; being only translations calculated for the acquiring an acquaintance with

that celebrated French poet in the closet.

100. *THE SCHOOLE MODERATOR*. Of this Play we can give no account; but it is in Mr. Garrick's Collection.

101. *THE SCHOOL OF ACTION*. Com. by Sir Richard Steele, left unfinished by him at his death, and now in the possession of John Nichols, Esq. by whom it was published, in a new edition of *Steele's Epistolary Correspondence*, Svo. 1809.

102. *THE SCHOOL OF COMPLIMENTS*. Com. by James Shirley. Acted at the private house, Drury Lane. 4to. 1631. 4to. 1637; and in 4to. 1667, under the title of *Love Tricks, or, The School of Compliments*, as acted at the Duke of York's Theatre, in Little Lincoln's Inn Fields. The author in a prologue declares this to be the *first fruits of his muse*, and that *he meant not to swear himself a factor to the scene*. Yet the success the first attempt met with probably induced him to change this intention, and devote himself a very industrious one, as the multitude of plays he afterwards wrote sufficiently evince him to have been.

103. *THE SCHOOL OF REFORM*; or, *How to rule a Husband*. Com. by Thomas Morton. Acted at Covent Garden, with great success. Svo. 1805.

This play (for it cannot properly be called either comedy or tragedy) bears strong marks, in its principal lineaments, of being drawn from the models of the German school; which, whether justly or not, have of late years obtained much popularity, and have been copied by the dramatic writers of almost all the theatres of Europe. The author of this

piece, not confining comedy to its legitimate office, the representation of manners, and the ridicule of fashionable vices, appeals directly to the passions, and portrays the terrible effects of guilt. The character of Robert Tyke, without comparison the best drawn and the best performed in the piece, excites uncommon sympathy; and the spectator is almost tempted to extenuate the crime for which this misguided rustic (who eventually reaches the proudest heights of virtue) has been banished from his country. We have scarcely ever witnessed a dramatic illusion that more strongly affected us, than that vigorous and admirable scene in which he describes his separation from his aged father. Mr. Emery played it with uncommon force; and never has the frenzy of guilt, remorse, and despair, been shown with more truth or more terrific impression: the character indeed called forth from this actor serious powers which it was not before known that he possessed. In his profligate state at the beginning, he exhibited all the low cunning attached to the character; but through the subsequent pathetic scenes, in his reformed state, he absolutely took the feelings by storm; and scarcely a dry eye was to be seen among the spectators. On the whole, this is a very interesting drama. The language is correct and elegant, the equivoque pleasant, and the incidents, in general, are natural and effective. The play received throughout the warmest applause; and was then, and still is, very attractive.

104. *THE SCHOOL OF SHAKESPEARE*; or, *Humours and Passions*. An Entertainment, on a new plan, given in a regular

representation of several of the most favourite scenes from *Henry IV. The Merchant of Venice, Hamlet*, and *Henry VIII.* Selected for the purpose, digested into five acts, and exemplifying, in the strongest colours, vanity, parental tenderness, cruelty, filial piety, and ambition. This was performed at the Haymarket, for the benefit of Mr. Digges, August 7, 1781, and once repeated Aug. 17. N. P.

105. *THE SCHOOL OF THE WORLD.* Com. in three acts. Written by Mr. Satyrus, to be played incognito. This is printed in the fifth volume of the posthumous works of Frederic II. King of Prussia. Translated from the French, by Thos. Holcroft. 8vo. 1789.

106. *SCHOOL PLAY.* An Interlude. Anonymous. 8vo. 1664. This little piece, which consists of only five scenes, was prepared for, and performed in, a private grammar-school in Middlesex, in the year 1663, and probably was written by the master of the said school. In it is presented the anomaly of the chiefest part of grammar; and it is accommodated to that book which the author says is of the most use and best authority in England, viz. the *Grammatica Regia.*

107. *SCIPIO AFRICANUS.* Tr. by Charles Beckingham. 12mo. 1718. This play was acted, at the Theatre in Lincoln's Inn Fields, four nights, the last two of which were for the author's benefit. Though he was not above nineteen years of age when he wrote it; yet he has been happy in his diction, proper in his expressions, and just in his sentiments. His plot is founded on historical facts, and those such as are well suited to form the subject of a dramatic piece. His action is uniform and

entire, his episodes are judicious, his characters well drawn, and his unities perfectly preserved: so that, on the whole, it may certainly be pronounced an excellent tragedy, conformable to the rules of the drama and the precepts of modern criticism.

108. *SCOGAN AND SKELTON.* Play, by William Rankins. Acted 1600. N. P. Richard Hathway assisted in this piece.

109. *THE SCORNFUL LADY.* Com. by Beaumont and Fletcher. Acted at Black Friars. 4to. 1616; 8vo. 1778. This play was esteemed an exceedingly good one, and even within a few years has been performed with great applause. Yet Mr. Dryden, in his *Dramatic Essay*, p. 35, finds fault with it for want of art in the conclusion, with reference to Morecraft the usurer, whose conversion, as he observes, seems a little forced: and Sir Richard Steele, in *The Spectator*, No. 240, inveighs with great bitterness against the trivial, senseless, and unnatural representation of Sir Roger the chaplain. He admits, however, the excellence of the lady's character, whose foibles are drawn by one that had studied the sex. The term *coquette*, which we have borrowed from the French, is our modern name for her who, in the 17th century, was called a *Scornful Lady.* See *THE CAPRICIOUS LADY.* Scene, London.

A circumstance is related as having happened at a representation of this play, which may serve as a useful hint to those who are apt, on the most trivial occasions, to appeal to what are most absurdly called the laws of *honour*: At a representation of *The Scornful Lady*, many years ago, for the benefit of Mrs. Oldfield, se-

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veral persons of distinction were behind the scenes: among others, Beau Fielding came; and, being always mighty ambitious of showing his fine make and shape, as himself used vainly to talk, he very closely pressed forward upon some gentlemen, but in particular upon one Mr. Fulwood, a barrister of Gray's Inn, an acquaintance of Mrs. Oldfield. Mr. Fulwood, being a gentleman of quick resentment, told Mr. Fielding he used him rudely; upon which he laid his hand upon his sword; but Mr. Fulwood instantly drew, and gave Mr. Fielding a wound of twelve inches deep in the belly. This putting the audience into the greatest consternation, Mr. Fulwood was, with much entreaty, persuaded to leave the place. At length, out of respect to Mrs. Oldfield, he did so, and went to the theatre in Lincoln's Inn Fields, where, the same evening, *The Libertine* was acted. Mr. Fulwood went into the pit, and, in a very few minutes, cast his eye upon one Captain Cusack, to whom he had an old grudge, and there demanded satisfaction of him. Captain Cusack, without the least hesitation, obeyed the summons. They went into the field, and, in less than half an hour, word was brought into the house, that Mr. Fulwood was killed on the spot, and that Captain Cusack had made his escape.

110. *THE SCOTCH GHOST*. Bal. Acted at Drury Lane, 1796. Not printed.

111. *THE SCOTS FIGARIES*; or, *A Knot of Knaves*. Com. by John Tatham. 4to. 1652; 12mo. 1735. Great part of this play is written in the Scotch dialect; and the

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author, who was a strong Cavalier, and had the highest detestation for the Scots, has drawn the characters of them and of the Puritans in this piece in very contemptuous as well as hateful colours.

112. *THE SCOTTISH POLITIC PRESBYTER SLAIN BY AN ENGLISH INDEPENDENT*; or, *The Independents' Victory over the Presbyterian Party*, &c. Tragi-Comedy. Anonymous. 4to. 1647. This is one among the numerous sarcastical pieces to which the disturbances and heartburnings, both in church and state, of that unhappy period gave birth. It is reprinted in *The Harleian Miscellany*, vol. vii. p. 309.

113. *A SCOURGE FOR SIMONY*. See *THE RETURN FROM PARNASSUS*.

114. *THE SCOWERERS*. Com. by Thomas Shadwell. Acted by their Majesties Servants. 4to. 1691. This play contains a great deal of low humour; yet, although Langbaine entirely acquits our author of plagiarism with respect to it, the character of Eugenia seems to be pretty closely copied from Harriet, in Sir George Etherege's *Man of Mode*.

115. *THE SCRIBLER*. Com. 12mo. 1751. Printed at Dublin, but it does not appear to have been acted. Scene, Dublin. Time, about six hours. It seems to have been aimed at some individual, and was probably written by a collegian. It is not without humour, though little adapted for the stage.

116. *SCRUB'S TRIP TO THE JUBILEE*. See *THE STRATFORD JUBILEE*.

117. *THE SEAMAN'S RETURN*; or, *The Unexpected Marriage*. An Operatic Farce, by John Price. Printed at Ludlow, 8vo. 1795.

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This piece was performed at the Worcester, Shrewsbury, Ludlow, and Wolverhampton theatres. It is founded on some German comedy, said to be much admired in that country; and is on the whole not an unpleasing entertainment in its present form.

118. THE SEA-SIDE HERO. D. in three acts, by [now Sir] J. Carr. 8vo. 1804. Never acted. The scene of this pleasing piece is on the Sussex coast, and the incidents are founded on a supposed attack of the French. Paul, the sea-side hero, is a sort of British Rolla; and his address to his countrymen is not unworthy of transcription:

“ Brave comrades—The most
 “ ferocious of the human race ap-
 “ proach our shores, and threaten
 “ to convert this land of liberty,
 “ prosperity, and glory, into the
 “ brown and bladeless desert of
 “ war. Upon such an occasion,
 “ to a clear conception of our
 “ duty, we unite a fearless deter-
 “ mination to discharge it. Yes,
 “ the bare remembrance of such
 “ an enemy must kindle in the
 “ according bosoms of all true
 “ Englishmen, a spirit, and an
 “ energy, which shall show the
 “ towering tyrant, and the fell as-
 “ sociates of his desperate expe-
 “ dition, the terrible distinctions
 “ between *denouncing* and *destroy-*
 “ *ing* a great and united nation;
 “ and the utter impossibility of
 “ converting into a plundered co-
 “ lony of slaves, a race of high-
 “ spirited men, who, born free,
 “ are resolved to live and die so.
 “ When the guilty threaten, they
 “ raise up in those whom they de-
 “ vote to destruction *new* and *un-*
 “ *expected* powers; until at length
 “ men become astonished at them-
 “ selves, in the discovery of ener-
 “ gies and capacities which they

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“ thought had been for ever with-
 “ held by the supreme Disposer
 “ of all good; they impart a gi-
 “ ant’s strength to an infant arm;
 “ the retired, the meek, nay, even
 “ *the timid*, are capable, *without*
 “ *one added throbbing of the heart*,
 “ of confronting and confounding,
 “ in the day of danger, a legion
 “ of *laurell’d murderers*, miscalled
 “ heroes. My brave and gallant
 “ friends—you love your country
 “ —you have placed your hearts
 “ upon her sacred altars—and you
 “ feel no fears for her safety; for
 “ as easy would it be for this dis-
 “ turber of the world’s repose to
 “ pluck the sun from the firma-
 “ ment of heaven, as to establish
 “ his despotism over any other
 “ portion of our land than that
 “ which he shall *cover*.—But dire-
 “ ful will be the conflict. It will
 “ be a conflict between all the
 “ virtues that *brighten*, and all the
 “ crimes that *shade*, society. Yet,
 “ however fierce and obstinate the
 “ contest may be, never suffer
 “ vengeance, my generous com-
 “ panions, to triumph over mercy.
 “ He who plunges his sword into
 “ the breast of a submitting ene-
 “ my, is an assassin, and not a
 “ soldier. If we survive this day,
 “ we shall have shown ourselves
 “ worthy of the land that gave us
 “ birth; if we fall, we shall go
 “ to that God whose cause is ours;
 “ and a grateful country will em-
 “ balm our memory with her tears,
 “ and extend her protection to
 “ those we leave behind. Then
 “ let us advance; and be the word,
 “ ‘ Victory, or death!’ ”

The author has also proved him-
 self to be possessed of some hu-
 mour; as witness the scenes be-
 tween “ the little, sneaking, mer-
 “ cenary, shop-smelling cockney,
 “ Jerry Debit,” and Miss Dorothy

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Buntze, an amorous old maid, who is an admirer of the *sexual system*, and spends her time in weeping over the *loves of the plants*. There is also a most whimsical description of the confusion in the village on the appearance of the enemy :

" Here was Squeak, the asthmatic town-crier, looking as pale as paper, and shaking like calf's-foot jelly, proclaiming, that 't was the order of the mayor, that no one should be alarmed, and that every body should do their duty without confusion.

" Quaver, the singing-master, looking like a madman, was hunting after his music-books, flutes, and fiddles; and little Starch, the one-eyed, bow-legged grocer, in a hurry to hide his ledger, has turned over a full treacle-barrel, and rolled with it into the street. Nell Thumper, the Irish washer-woman, is thrashing her husband, because he doesn't like to turn out. They I saw the tall Miss[es] Stilts, lugging away their harp, their night-caps full of novels, and a working-table, crammed with home-fed pork; little Blister, the apothecary and man-midwife, preparing to fly, has just been dragged by the mace-bearers to deliver the mayor's wife. Staple, the sick methodist ironmonger, and his wife, have just started in a buggy, with a close-stool behind, and two wash-hand basons in front, stuffed with physic, two fowls, and a cold plum-pudding."

119. THE SEA-SIDE STORY. Operatic Drama, in two acts, by Mr. Dimond, junior. 8vo. 1801. We are told, in the title-page, that this piece was performed with the most general and dis-

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tinguished applause." It was acted at Covent Garden, for the benefit of Mrs. Mattocks, and was once repeated. The scene is laid at Margate; and some laughable incidents, with a few pleasing songs, procured it a favourable reception; but benefit-night audiences are not always scrupulous or critical; and the liberal applauses bestowed on a favourite performer may sometimes be mistaken by a sanguine author as intended for himself.

120. THE SEASONS. A Dramatic Entertainment. This pastoral was left in MS. by Henry Woodward, the comedian; and is printed in the 6th volume of Mrs. G. A. Bellamy's *Apology for her Life*, 12mo. 1785. Mr. Woodward received some assistance in composing this piece from his friend the Rev. Samuel Bishop, late head-master of Merchant Taylors' School. It is written on the plan of *The Seasons* in *The Spectator*, and was intended by Mr. Woodward for performance at Covent Garden; "had not death" (says Mrs. Bellamy) put a stop "to the revolutions of his Seasons."

121. THE SEA VOYAGE. Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The design of this play is borrowed from Shakespeare's *Tempest*; and the scene lies, as it does in that play, first at sea, and afterwards on a desert island. It was revived, with considerable alterations for the worse, by Mr. Dufey, in 1686. See COMMONWEALTH OF WOMEN.

122. THE SEARCH AFTER HAPPINESS. Pastoral Drama, by Miss Hannah More. 8vo. 1773. This pleasing and instructive little poem was composed by the authoress at the age of eighteen years, and recited by a party of young ladies,

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for whose use it was originally written. The moral is designed to show, that the chief happiness or misery of mortals are owing to a good or bad education; and that wisdom, virtue, and religion, are the unerring paths of pleasantness and peace.

123. SEBASTIAN. Trag. by G. P. Toosey. Svo. 1772. This play was never acted. From the preface it appears to have been written when the author was embarrassed and in distress. The hint of the plot was taken from a little poem, containing a succinct account of a Christian delivering a Turk from bondage, and being afterwards himself relieved by the gratitude of the person he had so obliged. The other incidents were added, to make the catastrophe more interesting and affecting.

124. SEBASTIAN, KING OF PORTUGAL. Play, by Henry Chettle, assisted by Thomas Dekker. Acted 1601. N. P.

125. THE SECOND MAIDEN'S TRAGEDY. This play is in MS. in the library of the Marquis of Lansdown, and is one of those which escaped the general havoc made by Mr. Warburton's servant. It was entered on the book of the Stationers' Company, Sept. 9, 1653, but had been licensed so long before as Oct. 31, 1611. The name of the author in the title-page seems, from the traces of the letters, originally to have been Thomas Goff, but this is carefully obliterated, and George Chapman substituted in its stead, which has again been blotted out to make room for William Shakspeare. The latter name, however, is written in a modern character, and with ink of a different colour from the rest. We do not, however, believe this piece to have been the

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composition either of Goff or Chapman. It is in many parts distinguished by an elegance and tenderness superior to theirs, and is no where disgraced by such ridiculous extravagances as characterize their known productions. From particular marks on the copy, it appears to have been acted. As a specimen of this curious production, the reader will hardly be displeased with the following extract:

"Enter the Tyrant agen at a
"farder dore, which opened brings
"hym to the tombe where the
"lady lies buried. The toombe
"here discovered richly sett
"forthe.

"Tyrant. Softlie, softlie;
"Lats give this place the peace that it
"requires:
"The vaults e'en chide our steps with
"murmuring sounds,
"As making bould so late:—It must be
"donne,
"The monument wooes me; I must
"runne and kisse it:
"Now trust me if the teares do not e'en
"stand
"Upon the marble. What slow springs
"have I?
"T was weeping to itself before I came.
"How pity strikes e'en through in-ensibill
"things,
"And makes them shame our dullness!
"Thow howse of scilence and the calmes
"of rest
"After tempestuous life, I clayme of thee
"A mistres, one of the most beauteous
"sleepers
"That ever lay so colde, not yet due to
"thee
"By naturall death, but cruellie forc'd
"hether
"Many a yeaere before the world could
"spere her.
"We misse her mongst the glories of our
"courte,
"When they be numbred up. All thy
"still strength,
"Thow grey-eyde monument, shall not
"keep her from us.
"Strike, villaines, thoe the eccho rail
"us all

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- " Into ridiculous deafnes; pierce the
jaws
" Of this could ponderous creature.—
" O, the moone rises. What reflection
" Is throwne around this sanctified build-
inge!
" E'en in a twinklinge how the monu-
ments glitter,
" As if death's pallaces were all massie
silver,
" And scorn'd the name of marble!"

This play consists of two distinct plots; one borrowed from the story of *The Curious Impertinent* in Don Quixote; the other, which exhibits the conduct of the tyrant, respecting the dead body of his mistress, from Camoens' *Lusiad*, which the reader will find admirably translated by Mr. Mickle.

126. THE SECOND MARRIAGE. Com. by Joanna Baillie. 8vo. 1802. Never acted. This comedy on the subject of ambition is in the second volume of Miss Baillie's *Series of Plays* on the Passions, and is, we think, one of the best of them. The story is interesting, and the characters are well discriminated; particularly those of Beaumont and Seabright.

* 127. SECOND THOUGHT IS BEST. Com. Opera, by John Hough. Acted at Drury Lane, March 30, 1778, for Miss Younge's benefit. 8vo. 1778. This was coolly received, and has little merit.

128. SECOND THOUGHTS ARE BEST. Com. by Mrs. Cowley. See THE WORLD AS IT GOES.

129. THE SECRET. Com. by Edward Morris. Acted at Drury Lane. 8vo. 1799. This was not a bad play, and was favourably received.

130. THE SECRET, OR NOTHING; or, *No Mason, no Wife*. Dramatic Piece, by — Arnold. Acted at the Haymarket (by permission), for the benefit of the

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author, April 27, 1807. Not printed.

131. THE SECRET CASTLE; or, *Henry and Edwy*. Farce. Performed for a benefit at Manchester, 1799. Not printed.

132. THE SECRET ENLARGED. See THE AGREEABLE SURPRISE.

133. THE SECRET EXPEDITION. Farce, of two acts. 8vo. 1757. A political performance occasioned by the failure of an expedition to the coast of France.

134. SECRET LOVE; or, *The Maiden Queen*. Tragi-Com. by J. Dryden. Acted at the Theatre Royal. 4to. 1668; 4to. 1669; 4to. 1691. The plot of the serious part of this play is founded on a novel called *The History of Cleobuline, Queen of Corinth*, part vii. book 7. under whose character that of the celebrated Christina of Sweden has been confidently affirmed to be represented. The characters of Celadon, Florimel, Olinda, and Sabina, are borrowed from the history of Pisistrata and Corinthia, in *The Grand Cyrus*, part ix. book 3.; and that of the French Marquis, from *Ibrahim*, part ii. book 1. Dryden has also made some use of Shirley's *Changes*; or, *Love in a Maze*. The scene laid in Sicily.

135. THE SECRET PLOT. Trag. of three acts. Written by Rupert Green, Dec. 30, 1776, aged eight years and eleven months. 12mo. 1777. The printing of this piece is one of those foolish instances of parental vanity which nothing can justify or excuse. As the author may probably live long enough to be sensible of the ridicule which this conduct of his parents is likely to draw upon him, we cannot but feel some concern on his account. As Uncle Toby observed, when he

was told of an infant who had produced a work on the day he was born, "they should have wiped it up, and said nothing of the matter."

136. *THE SECRET TRIBUNAL*. Play, in five acts, by James Boaden. Acted at Covent Garden. 8vo. 1795. This piece is founded upon some circumstances that occur in Professor Kramer's romance called *Herman of Unna*. The characters are feebly sketched, and there is little merit in the dialogue; yet the piece was not deficient in stage-effect. Acted three nights.

137. *SECRETS WORTH KNOWING*. Com. by Thomas Morton. Acted, with success, at Covent Garden. 8vo. 1798.

138. *THE SECULAR MASQUE*. Written by Dryden, and set to music by Mr. Boyce. 8vo. 1745.

139. *SEDUCTION*. Com. by Thomas Holcroft. Acted at Drury Lane. 8vo. 1787. There is considerable merit in this play. The dialogue is lively, the wit often genuine, the sentiments are generally just and well expressed, and the moral tendency of the whole is indisputable.

140. *SEE ME, AND SEE ME NOT*. This is the running-title of *HANS BEER POT*.

141. *SEEING IS BELIEVING*. Dram. Prov. of one act, by Paul Joddrell. Performed, with success, at the Haymarket, 1783. Printed in 8vo. 1786. It still continues a stock-piece at the above theatre.

142. *SEJANUS*. Trag. by Francis Gentleman. 8vo. 1751. This tragedy is an alteration of Ben Jonson's play [see the next article]. It never made its appearance on either of the London theatres; but, we believe, was acted

at Bath with some degree of applause.

143. *SEJANUS, HIS FALL*. Trag. by Ben Jonson. 4to. 1605; 8vo. 1756. This play was first acted in 1603, and is ushered into the world by no less than nine copies of commendatory verses. It has indeed a great share of merit. The plot is founded on history; the story being to be seen in the *Annals* of Tacitus, and Suetonius's *Life of Tiberius*. The author has displayed great learning, and made an advantageous use of his acquaintance with the ancients; yet fearful, as it should seem by the prefaces of being taxed by the critics with a plagiarism which he thought himself by no means entitled to be ashamed of, he has pointed out all his quotations and authorities. A contemporary writer, William Fennor, in his description of a poet, 4to. 1616, speaks of this play as having been unfavourably received:

—"But sweet poesye
"Is oft convict, condemn'd, and judg'd
"to die,
"Without just triall, by a multitude,
"Whose judgements are illiterate and
"rude;
"Witness *Sejanus*, whose approved worth
"Sounds from the calme south to the
"freezing north,
"And on the perfum'd wings of Zephyrus
"In triumph mounts as far as *Aeolus*.
"With more than humane art it was be-
"dewed,
"Yet to the multitude it nothing shewed;
"They screwed their scurvy jaws, and
"look't awry,
"Like hissing snakes, adjudging it to die:
"When wits of gentry did applaud the
"same
"With silver shouts of high loud-sound-
"ing fame:
"Whilst understanding groundred men
"contemn'd it,
"And wanting wit (like fooles) to judge,
"condemn'd it."

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Dryden finds fault with the unnatural mixture of comedy and tragedy in this play, which sounds just as ridiculously as the history of David with the merry humours of Goliath. "In *Sejurus* (he adds) "you may take notice of the "scene betwixt Livia and the "Physician, which is a pleasant "satire upon the artificial helps of "beauty."

144. *SELEO AND OLEMPO*. Mentioned by Henslowe as acted March 5, 1594. Not now known.

145. *SELF IMMOLATION*; or, *The Sacrifice of Love*. Play, in three acts, translated from the German of Kotzebue, by Henry Neuman. Svo. 1798. This is an interesting piece to a reader, and was produced, in an altered form, at the Haymarket, anonymously, under the title of *FAMILY DISTRESS*, but was coolly received. Mr. Neuman also published an edition of this piece under the latter title, Svo. 1799.

146. *THE SELF-IMPORTANT*. Com. by the Rev. Dr. Stratford. Left unfinished by the author, and not printed.

147. *THE SELF RIVAL*. Com. by Mrs. Mary Davys. This piece was never acted, but was intended for the Theatre Royal in Drury Lane. It is printed with another play and the rest of this lady's works, which were published in two volumes. Svo. 1725. The scene, London.

148. *SELIMA AND AZOR*. Pers. Tale. Acted at Drury Lane, 1776. Svo. 1784. A pompous nothing, pilfered from the French, by Sir George Collier. By the assistance of Louthembourg's pencil and Mrs. Baddeley's voice, it escaped the contempt to which, on all other accounts, it was entitled.

149. "The First Part of the

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"*Tragicall Raigne of SELIMUS*, "sometime Emperour of the "Turkes, and grand-father to "him that now reigneth. Where- "in is showne how he most un- "naturally raised warres against "his owne father Bajazet; and "prevailing therein, in the end "caused him to be poisoned; also "with the murdering of his two "brethren Corcutus and Acomat."

Acted by the Queen's players. 4to. 1594; 4to. 1638. The plot of this play is taken from the Turkish histories of the reign of the Emperor Selimus I. The edition of 1638 has the initials T. G. added to it by the printer, to impose the piece on the public as the production of Thomas Goff, who had written two other plays founded on Turkish history; but as Goff was born in 1592, the date of 1594 to this play is a sufficient contradiction. In the conclusion of the play, the author promises a second part, which, probably, he never was encouraged, by the success of the first part, to produce; though to some tastes he held out this strong temptation:

"If this First Part, Gentles, do like you well,
"The Second Part shall greater murders tell."

150. *SELINDRA*. Tragi-Com. by Sir William Killigrew. Svo. 1665; fol. 1666. Scene, Byzantium.

151. *SELMANE*. Trag. by the Rev. Joseph Holden Pott. Svo. 1782. Printed with three Elegies and two other poems, by the same author. Scene, Florence. The plot of this piece seems to be unborrowed; but it is not calculated for the stage, nor was it ever acted.

152. *SEMELE*. An Opera, by W. Congreve. This short piece

was first printed in the second volume of his Works, 3 vols. 8vo. 1710. [See the Preface to that edition.] The story of this goddess is as follows: Juno, having discovered that her husband Jupiter was in love with Semele, the daughter of Cadmus, disguised herself in the shape of an old woman; and under that appearance prevailed with the young lady (not a little proud of so great a lover) to insist upon his granting her request, whatever it should be; as giving her at once an undeniable evidence both of his divinity and his love. Having obtained that promise, she was to require him, in the next place, to visit her with all those emblems and appurtenances of divine majesty, wherewith he was wont to go to the bed of Juno. The first part of her petition being obtained, the second, it seems, could not be refused; to the great grief of Jupiter, who was thus ensnared, by the artifices of Juno, by his own fondness, and the vanity and curiosity of Semele, to destroy his mistress. He came attended with his thunders and his lightnings, in whose flames poor Semele perished. Jupiter, however, did all he could to repair the fatal error; for he not only saved the life of her young infant Bacchus, but bestowed both upon him and her, celestial honours and immortal life. "It seems strange (says Dr. Warton), that a writer of Mr. Congreve's good and classical taste should choose Semele for the subject of a drama, where the catastrophe is so very absurd. The stage direction in the last act is, 'As the cloud which contains Jupiter is arrived just over the canopy of Semele, a sudden and great flash of light-

"ning breaks forth, and a clap of thunder is heard; when, at one instant, Semele, with the palace and the whole scene, disappears, and Jupiter reascends swiftly.' It was with justice he took for a motto to his opera these words of Seneca: *A natura discedimus: populo nos damus, nullius rei bono auctori, et in hac re, sicut in omnibus, inconstantissimo.*"

153. SEMIRAMIS. Trag. translated from Voltaire. 8vo. 1760.

154. SEMIRAMIS. Trag. translated from Voltaire, and printed in Dr. Francklin's edition of that author.

155. SEMIRAMIS. Trag. Mr. Keate had adapted the play of Voltaire to the English stage; but it was never printed nor performed; giving way to Mr. Ayscough's greater influence. See the following article.

156. SEMIRAMIS. Tragedy, by George Edward Ayscough. Acted at Drury Lane. 8vo. 1776. The present tragedy, as written by Voltaire, has a considerable degree of dramatic merit; which is all evaporated through the wretchedness of this translation from a translation, and by injudicious changes in the conduct of the fable. The ghost of Ninus, on his first appearance at Paris, was by no means treated with such civility as might have been expected to be shown by a polite nation to so great a stranger on their stage. The phantom indeed, contrary to the rule his predecessors had consented to observe, bolted out at noon-day, and in the midst of all the assembled satraps of the realm. Captain Ayscough, however, obliged him to entertain his widow and his son with only a private exhibition. In this scene, the figure

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and post of the Assyrian monarch exactly resembled those of an old Chelsea pensioner employed to watch a church-yard, and bursting from a sentry-box to catch the persons who came to steal bodies for the surgeons. The Captain's play, in short, like himself and other parasites of the late Lord Lyttelton, was every way contemptible; though it is plain that he thought differently, as he appeared, during the first night of its representation, in various parts of the house, thrusting out his head to engage the attention and receive the homage of the spectators. The theatre, on this occasion, was filled with his brother officers, who were all so sick of their duty under him, that they never returned to it a second time. Our author therefore gained only a few pounds by all his three benefits; being obliged to employ the profits of one to make up deficiencies in the other two, when there was not money enough in the house to defray its nightly expenses. This fool of fashion has done yet more extensive mischief; having made the story of Ninus and Semiramis so disgusting, that, should it be undertaken by a more skilful hand, it would fail, for some years at least, in its power to attract an audience.

157. *SENOBIA*. Acted, according to Henslowe, March 9, 1591. Not now known.

158. *THE SENTIMENTAL MOTHER*. *A Comedy, in five acts, the legacy of an old friend, and his last moral lesson to Mrs. Hester Lynch Thrale, now Mrs. Hester Lynch Piozzi*. 8vo. 1789. The title of this play will sufficiently show the design of it. We shall therefore only observe, that it is too dull to afford any entertain-

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ment, and too malevolent to be read with any pleasure, had it been less exceptionable than it is in any point of view. It is, in short, a feeble attack on an invulnerable character.

159. *THE SEPARATE MAINTENANCE*. Com. by George Colman. Acted at the Haymarket, 1779. Not printed. The characters of genteel life are not sufficiently distinct from each other to afford much entertainment to an English audience; for which reason, we think this performance not the most pleasing of Mr. Colman's dramatic works. The part of Leveret, supposed to be intended to represent the late Mr. Boothby Clopton, at that time nick-named the Prince of Coxcombs, is, nevertheless, well drawn and supported. The scene of the swathing, however, taken from *The Spectator*, No. 90, is disgusting in a public exhibition.

160. *OF THE SEPULTURE AND RESURRECTION*. Two Comedies, by Bishop Bale. These two pieces stand on the list that this right reverend father has given us of his own writings, and which is all the information we have concerning them. Yet we cannot here avoid dropping one observation; which is, that in the titles of these and some other of the very early writings of this kind, we frequently find the name of comedy given to pieces, whose subjects are apparently of so very grave and serious a nature, as by no means to admit of the least supposition of humour or pleasantry being thrown into them; we cannot help conjecturing, therefore, that the word *comedy* had not at that time the limited sense it has at present, but must in all probability have been the usual term to express what we now mean by a play in general;

and this seems the more probable, since to this day it conveys the very same sense in certain instances in another language, where the visiting the theatre, be the piece comic or tragic, is frequently expressed by the phrase *Aller à la Comédie*.

161. *THE SEQUEL OF HENRY THE FOURTH, with the Humours of Sir John Falstaffe and Justice Shallow*, altered from Shakspeare, by Mr. Betterton. Acted at Drury Lane. 8vo. No date. [1719.]

162. *A SEQUEL TO THE OPERA OF FLORA*. Acted at Lincoln's Inn Fields. 8vo. 1732 [with the Music]. By the author of *Flora*, says the title-page. Chetwood ascribes to Mr. John Leigh, *Hob's Wedding*, 1721; which is nearly the same performance as the present, but without the songs.

163. *THE SERAGLIO*. A Comic Opera, by Charles Dibdin. Acted at Covent Garden, with little success. 8vo. 1776.

164. *THE SERMON OF FOLLY*. This is one of the interludes written by Sir David Lindsay, and published by John Pinkerton, 1792.

165. A *Tragie-Comedie of SERPENTS*. 1607. We found this in a MS. list of plays, but know no more of it.

166. *SERTORIUS*. Trag. by John Bancroft. Acted at the Theatre Royal. 4to. 1679. The plot of this tragedy is founded on Plutarch's Life of Sertorius, Velleius Paterculus, Florus, and other historians. The scene lies in Lusitania, and the epilogue is written by Ravenscroft. The elder Corneille has a play on the same subject, but Mr. Bancroft does not seem to have borrowed any thing from him.

167. *LA SERVA PADRONA*. Mus.

Entertainment, by Stephen Storace. Translated from the Italian, and performed at Marybone Gardens.

168. *THE SERVANT MISTRESS*. Burletta. 8vo. 1770; 4to. 1770, with additions.

169. *SESOISTRIS*; or, *Royalty in Disguise*. Trag. by John Sturmy. 8vo. 1728. This play was acted, with some success, at the Theatre Royal in Lincoln's Inn Fields; and though it is not in itself a piece of any great merit in respect to language or poetical execution, yet it seems to have furnished hints to some of our later tragic writers, who, having had greater abilities, have made a more masterly use of the very same incidents that compose the plot of this tragedy. In short, *Merope* and *Barbarossa* seem both greatly indebted to this piece. The scene is laid in Egypt, where Omar having deposed and murdered the former King Pharnaces, and usurped the throne from his widow Nitocris, is still unsatisfied till he can close the scene of blood by the death of her son Sesostris, who, through the care of Phares, an old servant of the King's, had been preserved from the general slaughter of the royal race, and bred up at a distance from the court. Sesostris returning to Egypt, in order to assert his rights, meets with Omar's son, who, having attacked him, falls a victim to his valour; and the conqueror making himself master of a ring, letter, and other credentials belonging to the son of Omar, proceeds on his expedition, and by the advice of Phares passes on Omar for his own son (whom he had not seen from infancy) and the slayer of Sesostris. This imposition, however, being at length discovered, the tyrant's rage dooms him an immediate sa-

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sacrifice at the temple of Isis; but as the fatal act is just on the verge of being executed, Sesostris, full of a supernatural ardour, seizes on the knife of sacrifice, and, plunging it in the tyrant's heart, at once frees the nation from oppression, and restores himself to the throne, his right by birth.

How near these incidents to the plays mentioned! Sesostris's introduction to Omar as the murderer of himself, and the love which Phares's daughter has for him, bear the strongest resemblance to Selim's disguise and Irene's passion, in *Barbarossa*; at the same time, that the continuation to Nitocris of her son's death, by means of the sword and jewels, and Sesostris's heroic action at the altar, are scarcely at all different from the distress of Merope, and the death of Poliphontes by the hand of Eumenes. It is worthy of remark, that Voltaire was in England, frequenting the playhouses, to obtain a facility in the English language, at the time this play was acted. His own play of *Merope*, which, however, is professed to be taken from that of the Marquis Maffei, was not produced before 1732.

170. THE SET AT TENNIS. Play, by Anthony Mundy. Acted 1602. Not printed.

171. THE SET OF HORSES. Com. from the German of Endorff. Printed at Edinburgh. Svo. 1792. Never acted.

172. SETHONA. Trag. by Alexander Dow. Acted at Drury Lane. Svo. 1774. This play may properly be styled a faggot of utter improbabilities, connected by a band of the strongest Northern fustian. Overawed by Scottish influence, Mr. Garrick prevailed on himself to receive it; but though

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his theatre was *apparently* full several times during its nine nights' run, it brought so little cash into his treasury, that he would not have lamented its earlier condemnation. It expired on his premises, but hardly left enough behind it to defray the expenses of its funeral. Sethona, and its predecessor *Zingis*, exhibit striking instances of the national partiality with which Scotsmen labour for the promotion of each other. Mr. Dow has been represented by persons who knew him well during his first residence in the East Indies, as a man utterly unqualified for the production of any work of learning or fancy, either in prose or metre. At his return to England, however, he stood forward as the historian of Indostan, and then as the author of *Zingis* and the drama before us. These phænomena, perhaps, are to be solved by our recollection of his strict intimacy with two of his own countrymen, the one a translator, the other a dramatic poet. Though these gentlemen were candidates for literary fame, yet between them they contrived to transfer as much of it as would set up a needy brother in trade, and afford a degree of distinction and consequence sufficient to befriend his future prospects of advancement.

173. THE SEVEN CHAMPIONS OF CHRISTENDOME. By John Kirke. Acted at the Cockpit, and at the Bull, in St. John's Street. 4to. 1638. The plot of this piece is taken from a well-known book in prose which bears the same title, and may be found also in Heylin's *History of St. George*. It is written in a mixed style; for which the author himself apologizes in his epistle dedicatory, by

observing that, the nature of the work being history, it consists of many parts, not walking in one direct path of comedy or tragedy, but having a larger field to trace, which should yield more pleasure to the reader; novelty and variety being the only objects these our times are taken with. The tragedy may be too dull and solid; the comedy too sharp and bitter; but a well-mixed portion of either, doubtless, would make the sweetest harmony.

174. THE SEVEN CHIEFS AGAINST THEBES. Trag. translated from Æschylus, by R. Potter. 4to. 1777; Svo. 1779. "It is said, that Æschylus particularly valued himself upon this tragedy: not without reason; for it has all that bold painting, with which we might expect his martial genius would embellish such a subject. Always magnificent, he has fixed the scene in Thebes, before the principal temple: the clash of arms, the neighing of the horses, and the shouts of the soldiers, are heard: Eteocles appears surrounded with the citizens, whom he animates to defend the walls: in the mean time the chorus, which is composed of Theban ladies distracted with their fears, are hanging on the statues of the gods that adorn the area before the temple. Longinus has remarked on the sublimity of the dialogue; it is worthy an experienced veteran, and a brave young king, arming in defence of his crown, his life, and his honour; it is worthy of Æschylus. The characters of the Seven Chiefs that command in the attack are exquisitely marked and varied, and their impetuous ferocity is admirably

"contrasted with the calm and deliberate courage of those appointed to oppose them. Besides the intrinsic beauty of this tragedy, which is very striking, it has this further merit, that it gave birth to three of the finest poems of antiquity, the *Antigone* of Sophocles, the *Phænisæ* of Euripides, and the *Theaid* of Statius."

175. THE SEVEN DAYS OF THE WEEK. Acted, as Henslowe tells us, June 3, 1595. Not printed.

176. THE SEVEN DEADLY SINS. A Play, by Richard Tarlton. This was never printed. See Vol. I. TARLTON, RICHARD.

177. THE SEVEN WISE MASTERS. Play, by William Haughton, assisted by Chettle, Dekker, and Day. Acted, 1600. Not printed.

178. SEVENTEEN HUNDRED AND TWENTY; or, *The Historic, Satiric, Tragi-Comic, Humours of Exchange Alley*. Farce, by Francis Hawling. Acted at Drury Lane, 1723. Not printed. The author, however, in an advertisement following the preface to his *Impertinent Lovers*, announces this farce for speedy publication; it having been "acted several times with great applause."

179. SEVENTEEN HUNDRED AND EIGHTY-ONE; or, *The Cartel at Philadelphia*. Prelude. Acted at Covent Garden, April 28, 1781, for Mr. Wilson's benefit. Not printed.

180. THE SEVERAL AFFAIRS. Com. by Thomas Meriton. This piece was never acted, nor ever appeared in print; but, as the author himself informs us in the dedication to another play of his, called *The Wandering Lover*, was only reserved as a pocket companion for the amusement of his private

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friends. The stupidity of the title, however, affords a most contemptible idea of the piece, and leaves us some reason to congratulate ourselves on the not having been in the number of Mr. Meriton's friends.

181. *THE SEVERAL WITS*. Com. by the Duchess of Newcastle. Fol. 1662.

182. *THE SEXES MISMATCHED*. See *STROLLER'S PACKET*.

183. *SHAKSPEARE'S GARLAND*. Svo. 1769. This is a collection of songs, &c. performed in the jubilee at Stratford upon Avon.

184. *SHAKSPEARE'S JUBILEE*. Masque, by George Savile Carey. Svo. 1769. Mr. Carey carries the fairies and witches down to the jubilee. They meet with Falstaff on the road; the witches force him across a broomstick, and fly away with him to Stratford, where Apollo attends the festival, and finishes the masque by singing an ode in praise of his favourite bard.

185. *THE SHAM BEGGAR*. Com. in two acts. Acted at Dublin. Svo. 1756. The title-page of this wretched piece says it was acted with very great applause. This, however, was said merely to promote the sale. It never was acted either in Dublin or any where else; being merely an extract from a miserable novel, published in 12mo. 1756, entitled "*The Adventures of Jack Smart*."

186. *THE SHAM CONJUROR*. Com. Masque. Acted at Covent Garden, 1741. Not printed.

187. *THE SHAM FIGHT*; or, *Political Humbug*. A State Farce, in two acts. Acted by some persons of distinction in the M—d—n and elsewhere. Svo. 1756.

188. *THE SHAM LAWYER*; or, *The Lucky Extravagant*. Com. by Dr. James Drake. As it was

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DAMNABLY ACTED at Drury Lane, says the title-page. 4to. 1697. This play is mostly borrowed from two comedies of Beaumont and Fletcher, viz. *The Spanish Curate*, and *Wit without Money*: the first title of this play having a reference to the plot of the former; and the second to that of the latter of these comedies. The scene laid in London.

189. *THE SHAM PHILOSOPHER*; or, *Country Gambol*. Com. of two acts. Taken from Marmon-tel. A MS. sold as part of the library of the late Mr. Isaac Reed.

190. *THE SHAM PRINCE*; or, *News from Passau*. Comedy, by Charles Shadwell. 12mo. 1720. This play was written in five days, and acted in Dublin; the design of it being to expose a public cheat, who had at that time passed himself on the Irish nation as a person of the first importance, and by that means imposed on many, to their great loss and injury. The scene is laid in Dublin, and the time of action six hours.

191. *THE SHAMROCK*; or, *The Anniversary of St. Patrick*. A Farce, by J. O'Keeffe. This was performed at Covent Garden, April 1783, for Mr. Lewis's benefit; but not approved. It was afterwards, however, converted into *THE POOR SOLDIER*, which still remains a favourite piece.

192. *SHARP SET*; or, *The Village Hotel*. Comic Sketch, in one act. Performed May 15, 1809, by the Drury Lane Company at the Lyceum, for the benefit of Mr. Bannister; and received with applause. It has not, however, been repeated, or printed; nor have we heard the author named.

193. *THE SHARPER*. Com. by Michael Clancy. This play was acted at Smock Alley, Dublin, and

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printed at the end of the author's *Life*. 8vo. 1750. The plot of it is founded on some of the exploits of the infamously notorious Colonel Chartres. Swift, in a letter to the author, says, of this piece, "I read it carefully with much pleasure, on account both of the characters and the moral. I have no interest with the people of the playhouse, else I should gladly recommend it to them."

194. *THE SHARPERS*. A Ballad Opera, by Matthew Gardiner. Acted at Smock Alley, Dublin. 12mo. 1740. Dedicated to William Lord Viscount Montjoy.

195. *THE SHE GALLANT*; or, *Recruits for the King of Prussia*. An afterpiece with this title was acted at Covent Garden, March 20, 1759, for Mr. Ross's benefit; but, we believe, was never repeated, nor printed.

196. *THE SHE GALLANT*; or, *Square Toes outwitted*. Com. of two acts, performed at Smock Alley, Dublin. Svo. 1767. A paltry farce.

197. *THE SHE GALLANTS*. Com. by Lord Lansdowne. Acted at Lincoln's Inn Fields. 4to. 1696. This comedy was written when the author was extremely young, yet contains some wit, satire, and knowledge of mankind. It was acted with considerable applause, notwithstanding that envy of its merit raised a party against it, who misrepresented it, as designing, in some of the characters, to reflect on particular persons, and more especially on the government; but when it comes to be considered that it was written above a dozen years before it was performed, and at a time when neither the same government subsisted, nor the persons supposed to be aimed at had been any way noted; and that moreover it was not composed with

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any design to be made public, but only as a private amusement, any impartial judge must surely acquit his Lordship of the charge laid against him. Part of the episode of the Four Sisters seems borrowed from the French Marquis, in the Romance of *Ibrahim*. See *ONCE A LOVER ALWAYS A LOVER*.

198. *SHE LIVES!* or, *The Generous Brother*. Com. by Mary Goldsmith. Performed at the Haymarket, 1803 (not in the regular season). Not printed.

199. *SHE STOOPS TO CONQUER*; or, *The Mistakes of a Night*. Com. by Oliver Goldsmith. Acted at Covent Garden. Svo. 1773. When this piece was originally brought forward, the taste of the nation had sickened with a preposterous love for what was termed sentimental comedy; that is, a dramatic composition, in which the ordinary business of life, which, in a free country, like Great Britain, produces such a diversity of character, was to be superseded by an unnatural affectation of polished dialogue, in which the usages and singularities of the multitude were to be nearly, if not altogether, rejected. This false taste was borrowed from France; where it was the practice then, more than at the present day, to keep, what they were pleased to term, the higher order of comedy, in a material sense unconnected with the unshackled ebullitions of nature; and Kelly, and others, were enforcing this principle with ardour, when Oliver Goldsmith planted the standard of *Thalia* on the boards of Covent Garden Theatre, and banished, triumphantly, those mawkish monsters of fashion, which were tending to make sentiment ridiculous, by dissolving its ties with common incidents, and

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thereby rendering it somewhat independent of social virtue, by weakening its moral interest. The elder Colman, whose theatrical judgment was highly esteemed by the critical world, had suffered himself to be so inoculated with this sentimental influenza of the mind, that he rather tolerated this comedy from a respect to the author, than encouraged it from a hope of its success: even the actors caught the contagion; and Woodward and Smith, who were designed to play Tony Lumpkin and Young Marlow, resigned their parts. It was to this fanciful resignation that Quick and Lee Lewes owed much of their early celebrity; for, contrary to the declarations of the knowing ones, John Bull welcomed this comedy with cheers; and, by the aid of Goldsmith, Nature and Laughter resumed their honours on the British stage. We know that this piece is, by some critics, considered as a farce; but still it must be ranked among the farces of a man of genius. One of the most ludicrous circumstances it contains (that of the robbery) is borrowed from *Alumazar*. It met with great success, and is still frequently acted.

200. *SHE VENTURES, AND HE WINS*. Com. Acted at Lincoln's Inn Fields. 4to. 1696. This play was written by a young lady, who signs herself Ariadne. The scene lies in London; and the plot is taken from a novel written by Mr. Oldys, called, *The Fair Extravagant*; or, *The Humorous Bride*. Mr. Motteux wrote the epilogue.

201. *SHE WOU'D AND SHE WOU'D NOT*; or, *The Kind Impostor*. Com. by Colley Cibber. Acted at Drury Lane. 4to. 1703. This is a very busy, sprightly, and

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entertaining comedy, and still continues a stock play. The plot of it is borrowed from Leander's *Counterfeits*, and perhaps from the Novel of *The Trepanner trepanned*, on which that comedy itself was built. The scene lies at Madrid.

202. *SHE WOU'D IF SHE COU'D*. Com. by Sir George Etherege. Acted at the Duke of York's Theatre. 4to. 1668. This play was revived at Covent Garden, in 1750, and is undoubtedly a very good one; nay, at the time it was written, it was esteemed as one of the first rank. Shadwell, in the preface to his *Humourists*, declares it to be the best dramatic piece produced from the restoration of the stage to that time. Yet Dennis, in his epistle dedicatory to *The Comical Gallant*, says, that though it *was esteemed by the men of sense for the trueness of some of its characters, and the purity, freeness, and easy grace of its dialogue*, yet on its first appearance it was *barbarously treated by the audience*.

203. *SHE'S ELOP'D*. Com. by John O'Keeffe. Acted at Drury Lane, May 19, 1798. Condemned the first night. Not printed.

204. *SHE'S MAD FOR A HUSBAND*. Musical Entertainment, by Charles Dibdin. Acted at Sadler's Wells. Not printed.

205. *SHE'S NOT HIM, AND HE'S NOT HER*. Farce, in three acts. 8vo. 1764. Acted and printed at Edinburgh. We have seen this piece ascribed to the Honourable Andrew Erskine, a grandson of Dr. Pitcairne.

206. *THE SHEEP, THE DUCK, AND THE COCK*. A Dramatic Fable, printed at Bath, 8vo. 1783. This is a supposed conversation between the three animals, who were appended in a basket from

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Montgolfier's balloon, and is well executed.

207. *THE SHEEP SHEARING*; or, *Florizel and Perdita*. Pastoral Comedy, by Mac Namara Morgan. This is taken from Shakspeare's *Winter's Tale*, and was first acted at Mr. Barry's benefit about 1754. It has been printed often in Dublin; particularly, 12mo. 1767.—This is, doubtless, the same piece as was published, Svo. 1754, but with the two titles transposed. See *FLO- RIZEL AND PERDITA*.

208. *THE SHEEP SHEARING*. Dramatic Pastoral in three acts, taken from Shakspeare [by Geo. Colman]. Acted at the Haymarket. Svo. 1777. This is borrowed from *The Winter's Tale*, and met with so cold a reception that it appeared only one night.

209. *THE SHEET ANCHOR OF ALBION*. A piece with this title was acted at Brighton, on the 12th and 13th of August 1806. It was a compliment to the Prince, and was well received. The comic parts excited much laughter; and interspersed through the performance were some happy allusions to what Brighton was, and what, through the patronage of Royalty, it now is. Not printed.

210. *THE SHEPHERD OF SNOWDEN*. A Musical Afterpiece. Performed by Collins's Company, at Salisbury. By Anthony Davidson.

211. *THE SHEPHERD'S ARTIFICE*. Dramatic Pastoral, by C. Dibdin. Acted at Covent Garden. Svo. 1765. A very trifling, insipid performance.

212. *THE SHEPHERD'S COURTSHIP*. Musical Pastoral, of four interludes, by William Shirley. Not acted, nor printed, but promised in an edition of the author's dramatic works, which never appeared.

213. *THE SHEPHERD'S HOLI- DAY*. Past. Tragi-Com. by Joseph

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Rutter. Acted before their Majesties at Whitehall. Svo. 1635. This play has only the initials J. R. in the title-page; but Kirkman, whose authority in general is a very good one, has ascribed it to this gentleman, and all the other writers have followed his example. The piece is written in blank verse, and Langbaine styles it the nobler sort of pastoral. It is also recommended by two copies of verses; the one from Ben Jonson, who calls the author *his dear Son* (in the Muses), and *his right learned Friend*; and the other from Thomas May. The scene lies in Arcadia; and at the end of the piece is a pastoral elegy on the death of the Lady Venetia Digby, written in the character of her husband Sir Kenelm Digby, Knt. to whom this play is dedicated.—In the original edition of Dodsley's *Collection*; but omitted in that of 1780.

214. *THE SHEPHERD'S LOTTERY*. A Musical Ent. by Moses Mendez. Acted at Drury Lane. Svo. 1751. This little piece is in the same style of writing with *The Chaplet*, another piece of the same author, but not quite equal to it. There are, however, several pretty songs in it, and the musical composition, by Dr. Boyce, is very pleasing. It met with good success at first, but has not been often repeated since the season in which it first made its appearance.

215. *THE SHEPHERD'S OPERA*. Printed by Thomas Gent, at York. Svo. 1739. This piece (now first noticed in any list of plays) is in the collection of Isaac Swainson, Esq. and, we are led to believe, was the production of John Maxwell, the blind man.

216. *THE SHEPHERD'S PARADISE*. A Pastoral, by Walter Montague. Svo. 1629. This piece

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was acted privately before King Charles I. by the Queen and her Ladies of Honour, whose names are set down in the *dramatis personæ*. It is, however, thus deservedly ridiculed by Sir John Suckling in his *Session of the Poets*, as being perfectly unintelligible:

"Wat Montague now stood forth to his trial,

"And did not so much as suspect a denial;

"But witty Apollo ask'd him first of all,
"If he understood his own pastoral."

Langbaine mentions an edition of this play of the date of 1649. The copy now before us is dated 1659, printed for Starkey in Fleet Street, and called a *Comedy*. We conclude that the title-page was reprinted two or three different times, to help a dull sale; a trick of trade well understood in the present day.

217. *THE SHEPHERD'S WEDDING*. Past. Com. of one act, by Archibald Steele. Published in Scotland, 1789.

218. *THE SHEPHERDESS OF CHEAPSIDE*. Mus. F. by James Cobb. Acted at Drury Lane, 1796. Mr. Cobb, in this farce, was not so fortunate as on former occasions; the humour not being adapted to the taste of the galleries, who frequently form the most fastidious part of an audience. The piece met with opposition; and so unusual an event was it to our author, that he could not be persuaded by the actors to persevere in the performance of it; but, at his earnest request, it was withdrawn after the second representation. Songs only printed, Svo. 1796.

219. *THE SHEPHERDESS OF THE ALPS*. Com. Opera, by Charles Dibdin. Acted at Covent Garden. Svo. 1780. Like the most of this

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writer's pieces, it was taken from the French, but was discontinued after three nights' representation.

220. *THE SHIP AND THE PLOUGH*. Petite Piece. Acted between the play and the farce, at Covent Garden Theatre, May 31, 1804, for the benefit of Mr. H. Siddons. Not printed.

221. *THE SHIP LAUNCH*. F. in one act. Performed at Drury Lane, May 17, 1804, for the benefit of Mr. Dowton, and favourably received. Not printed.

222. *THE SHIPWRECK*. Dramatic Piece, by William Hyland, farmer in Sussex. Svo. 1746.

223. *THE SHIPWRECK*. Com. translated from Plautus, by Bonnell Thornton. Svo. 1767. Of this play Mr. Thornton observes, that the main business of it, the discovery of *Dæmones's* daughter, had been effected in the fourth act; what follows is far from interesting: and it may admit of a doubt, perhaps, whether such a character as *Labrax* is sufficiently punished, or whether he ought to have been received into the good graces of *Dæmones*, and invited home to supper with him. However, upon the whole, notwithstanding there are some trifling and uninteresting scenes in it, this play has had the general voice of the commentators, in pronouncing it one of the very best of our author's.

224. *THE SHIPWRECK*. An Opera, altered from Shakspeare and Dryden, and performed at the Patagonian Theatre, Exeter 'Change. The music by Smith. Svo. 1780.

225. *THE SHIPWRECK*; or, *Fatal Curiosity*. Trag. by Henry Mackenzie. Acted at Covent Garden. Svo. 1784. This was an alteration from Lillo; in which his

three acts are extended to five, and some new characters (particularly that of a little grandson) are introduced; but we do not think the piece is improved by the extension: Mr. Colman, by departing less from Lillo, has succeeded better. [See FATAL CURIOSITY.] To the present piece the following advertisement is prefixed: "The idea of this alteration of Lillo's *Fatal Curiosity* was first conceived from a perusal of the late Mr. Harris's *Philological Essays*, published in 1780. It was communicated to Mr. Colman, by a friend of the author's, in spring 1782; but it seems Mr. Colman had, at that time, by a singular coincidence of sentiments, resolved to bring out Lillo's play at his theatre; which he accordingly did the ensuing summer.

"The principal objects of the alteration are, to remedy a defect which had been observed in the original, a want of connexion and increasing interest in the scenes; to afford, from the pressing necessity of the moment, a better apology for Wilmot's commission of the crime, and to show Agnes tempted to it by slower degrees, and the seduction of opportunity: for a like purpose, her character of pride and fierceness is endeavoured to be more strongly brought out in the conversation she holds with her husband and Charlotte. The additional character of the Boy is introduced, not only to infuse somewhat more of pity into the calamities of the Wilmot family, but to give an opportunity of showing the distresses resulting from their poverty, on which the pride and delicacy of a more

advanced age do not easily allow it to dwell.

"To Lillo's title, of *Fatal Curiosity*, is prefixed that of *The Shipwreck*; both because the word *curiosity* does not seem quite applicable to the leading circumstance of the piece, and because there appears an impropriety in affixing to a play any title which anticipates the conclusion. The old name, however, has been also preserved, that the author of the alteration might not seem, in the smallest degree, to violate Lillo's original right to the performance."

226. THE SHIPWRECK. Com. Op. in two acts, by S. J. Arnold. Acted, with considerable success, at Drury Lane. 8vo. 1796; 12mo. 1797. Music by Dr. Arnold.

227. THE SHIPWRECK; or, *French Ingratitude*. Pant. Bal. Acted, with success, at Covent Garden, 1793. N. P.

228. THE SHIPWRECKED LOVERS. Trag. by James Templeton. Printed, with poems, at Dublin, 12mo. 1801. Never acted.

229. A SHOEMAKER'S A GENTLEMAN. Com. by William Rowley. Acted at the Red Bull; and afterwards revived at the Theatre in Dorset Gardens. 4to. 1638. The plot of this play is founded on a novel in 4to. called *Crispin and Crispianus*; or, *The History of the Gentle Craft*. It consists of a good deal of low humour, and appears from Langbaine to have been a great favourite among the strolling companies in the country, and that some of the most comical scenes in it used commonly to be selected, and performed by way of droll at Bartholomew and Southwark Fairs.

230. THE SHOEMAKER'S HOLI-

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DAY; or, *The Gentle Craft*; with the humorous Life of Simon Eyre, Shoemaker, and Lord Mayor of London. Com. Acted before the Queen, by Thomas, Earl of Nottingham, Lord High Admiral, his Servants, on New-Year's Day, at night. 4to. 1600; 4to. 1610; 4to. 1618; 4to. 1631; 4to. 1657. This play has been attributed to Dr. Barton Holyday. It is dedicated to *all Good Fellows, Professors of the Gentle Craft, of what Degree soever*; and in the dedication the argument of the piece is laid down. It is printed in the black letter, and not divided into acts. The story is from an old book, printed in 4to. under the title of *The Gentle Craft*.

231. *The Life and Death of Master SHORE, and JANE SHORE his Wife*, as it was lately acted by the Earle of Derby his Servants. Entered on the Stationers' book, Aug. 28, 1599. This play is mentioned in *The Knight of the Burning Pestle*, and appears to be the second part of Heywood's *Edward the Fourth*.

232. **SHUFFLING, CUTTING, AND DEALING**, in a Game of Picquet; being acted from the year 1653 to 1658, by O. P. and others, with great applause. By Henry Neville. 4to. 1659. Reprinted in the *Harleian Miscellany*, vol. v. 298.

233. **SICELIDES**. A Piscatory [by Phineas Fletcher]. 4to. 1631. This piece was acted in King's College, Cambridge, and is printed without any author's name. It was intended originally to be performed before King James the First, on the 13th of March 1614; but His Majesty leaving the university sooner, it was not then represented. The serious parts of it are mostly written in rhyme,

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with choruses between the acts. Perindus's telling Armillus the story of Glaucus, Scylla, and Circe, in the first act, is taken from Ovid's *Metamorphoses*, lib. xii.; and Attyches's fighting with and killing the ork that was to have devoured Olinda, is an imitation of the story of Perseus and Andromeda in Ovid's *Metamorphoses*, book iv. or the deliverance of Angelica from the monster by Ruggiero, in the *Orlando Furioso*, cant. x. The scene lies in Sicily; the time two hours.

234. **THE SICILIAN**; or, *Love makes a Painter*. By J. Ozell. 12mo. 1714. This is a translation, for the closet only, of Moliere's *Sicilien, ou l'Amour Peintre*, not intended for the stage; but Mr. Crown, in his *Country Wit*, and Sir Richard Steele, in his *Tender Husband*, have both borrowed incidents, and indeed whole scenes, from this play. It consists of twenty scenes, not divided into acts; and the general scene is in Sicily.

235. **THE SICILIAN CAPTIVE**. Mr. Oulton's list furnishes us with this title, with the date of 1800, and the name of Symmons; but does not say whether it is tragedy, comedy, opera, or farce; and as we have not seen the piece, we can say no more about it.

236. **THE SICILIAN LOVER**. Trag. by Mary Robinson. Svo. 1796. Never acted. This play, though somewhat overcharged with blood, is interesting, and the language, in many parts, highly poetical.

237. **THE SICILIAN ROMANCE**; or, *The Apparition of the Cliffs*. Op. by Henry Siddons. Acted, with success, at Covent Garden. Svo. 1794. This was taken from a romance of the same name.

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238. **THE SICILIAN USURPER.** Trag. by N. Tate. 4to. 1691. This is nothing more than an alteration of Shakspeare's *Richard II.* It appears to have been acted only twice, when it was forbidden by authority; on which account the author has added to it a prefatory epistle in vindication of himself, with respect to the said prohibition. The scene is laid in England. It was published originally in 4to. 1681, under the title of *King Richard the Second.*

239. **SICILY AND NAPLES; or, The Fatal Union.** Trag. by Samuel Harding, A. B. 4to. 1640. This play is recommended by seven copies of verses prefixed to it. The scene, Naples.

240. **THE SIEGE.** Tragi-Com. by Sir William Davenant. Fol. 1673. Scene, Pisa.

241. **THE SIEGE; or, Love's Convert.** Tragi-Com. by William Cartwright. 8vo. 1651. This play is dedicated in verse to King Charles I. The scene lies at Byzantium; and the story of Misanander and Leucasia is founded on that of Pausanias and Cleonice in Plutarch's life of Cymon; as is the injunction which the rich widow Pyle lays upon her lovers, on the *Decameron* of Boccace, Day ix. Nov. 1.

242. **THE SIEGE AND SURRENDER OF MONS.** Tragi-Comedy. Anonym. 4to. 1691. The plot of it is founded on the siege of Mons by the French, in the year 1641; and the author's intention, as he himself expresses it in the title-page, was to expose the villany of the priests, and the intrigues of the French. The scene lies in Mons, and the French camp before it; but the play was never acted.

243. **THE SIEGE OF ACRE.**

Pant. Int. Acted at Covent Garden, 1800. Not printed.

244. **THE SIEGE OF ALEPPO.** Trag. by William Hawkins. 8vo. 1758. Printed in the second volume of *Miscellanies*, published by the author in that year; but, we believe, never performed. The fable, and the whole construction of the play, except the reality of the siege, are purely fictitious. This, however, is a much better production than the *Henry and Rosamond* of the same author: its great merit lies in the opposition of character, the variety of the distress, and the unlooked-for catastrophe. As in his other play, so here, Mr. Hawkins appears to have frequently adopted Shakspeare's turn of expressions. Worse pieces than this (which, like *Henry and Rosamond*, was refused at both theatres) had been accepted by the managers, and exhibited with success.

245. **THE SIEGE OF AQUILEIA.** Trag. by J. Home. 8vo. 1760. This play was performed, with but small success, at the Theatre Royal in Drury Lane. It is the third dramatic piece produced by this Caledonian bard; and is preferable to the *Agis*, but much inferior to the *Douglas*, of the same author. From the title, one would reasonably expect to find in it the several circumstances of the siege whose title it bears, when the city of Aquileia was held out by the legions of Gordianus against the gigantic tyrant Maximin; and such, from the first setting out of it, we are permitted to expect; but every incident in this play deviates from the historical facts which we have on record in regard to that siege; yet, as they all agree with those of one much nearer to our own times, and nearer connected with the history of the author's own

country, viz. the siege of Berwick, defended by Seton against the arms of our Edward III. it is not surely an improbable conjecture to suppose that Mr. Home received his first hint from that story; but as, by pursuing it under the real characters, he must have painted one of our English monarchs (and him indeed one classed amongst the heroes of the British annals) in the light in which, in more than this one instance, he appeared to be, viz. a tyrant, and an exertor of brutal power, without any consideration of the feelings of humanity; he chose, rather than pay so ill a compliment to an English audience, to preserve the circumstances only, changing the scenes of action to one that had some little kind of analogy with it. The unities are well preserved, and some of the sentimental parts of the language are fine. But on the whole, the incidents are too few, the distress is too much the same from beginning to end, and the catastrophe too early pointed out to the audience. Besides which, it may be added, that the character of Æmilias bears too strong a resemblance to that of the Old Horatius in Whitehead's *Roman Father*; though it would be paying the last-named character a bad compliment to set this, in point of execution, in any degree of competition with it.

246. *THE SIEGE OF BABYLON.* Tragi-Com. by Samuel Pordage. Acted at the Duke's Theatre. 4to. 1678. This play is founded on the Romance of *Cassandra*. The siege lies in Babylon, and the fields adjacent.

247. *THE SIEGE OF BELGRADE.* Com. Op. by James Cobb. Acted at Drury Lane with great success. Songs only published. Svo. 1791.

There is, however, a piratical edition, 12mo. No date.

248. *THE SIEGE OF BERWICK.* Trag. in four acts, by Mr. Jerminham. Performed at Covent Garden. Svo. 1794. The first night of representation, the heroine died; but afterwards, the piece was altered, and she was allowed to live. The play did not succeed on the stage.

249. *THE SIEGE OF CALAIS.* Trag. by Charles Denis. Translated from the French of M. De Belloy, with historical notes. Svo. 1765. Not acted.

250. *THE SIEGE OF THE CASTLE OF ÆSCULAPIUS.* Heroic Comedy. Acted at the Theatre in Warwick Lane. Svo. 1768. This is a burlesque sketch of the then late dispute between the fellows and licentiates of the College of Physicians in Warwick Lane, written with tolerable spirit, and some humour. It is in the manner of *Chrononhotonthologos*, *Tom Thumb*, and other pieces of that nature.

251. *THE SIEGE OF CONSTANTINOPLE.* Trag. 4to. 1675. Acted at the Duke's Theatre. This play, though published anonymously, is said by Downes, in the *Roscius Anglicanus*, to be written by Nevil Payne. The plot may be found by perusing Heylin's *Cosmography*, Knolles's *Turkish History*, &c. The scene, Constantinople.

252. *THE SIEGE OF CURZOLA.* Com. Opera, by John O'Keeffe. Acted at the Haymarket, 1786. It did not give satisfaction, and was performed only six nights. N.P.

253. *THE SIEGE OF CUZCO.* Tr. by Wm. Sotheby. Svo. 1800. Never acted. This play possesses but little claim to praise, either for interest in the fable, or elegance in the versification. The subject is, the contest between Almagro

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and Pizarro for the possession of Cuzco; which, however, is ultimately preserved to the Peruvians.

254. THE SIEGE OF DAMASCUS. Trag. by John Hughes. Acted at Drury Lane. Svo. 1720. This met with great approbation. It is generally allowed, that the characters in this tragedy are finely varied and distinguished; that the sentiments are just and well adapted to the characters; that it abounds with beautiful descriptions, apt allusions to the manners and opinions of the times wherein the scene is laid, and with noble morals; that the diction is pure, unaffected, and sublime, without any meteors of style or ambitious ornaments; and that the plot is conducted in a simple and clear manner. When it was offered to the managers of Drury Lane House, in the year 1718, they refused to act it, unless the author made an alteration in the character of Phocyas, who, in the original, had been prevailed upon to profess himself a Mahometan; pretending that he could not be a hero if he changed his religion, and that the audience would not bear the sight of him after it, in how lively a manner soever his remorse and repentance might be described. The author (being then in a very languishing condition), finding, if he did not comply, his relations would probably lose the benefit of the play, consented, though with reluctance, to new-model the character of Phocyas. The scenes, however, as they were originally written, are printed in the third volume of *Letters by several eminent Persons deceased*, Svo. 1773. On the first night's performance of the piece, Feb. 17, 1719-20, the author died. The story on which this play is founded is amply de-

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tailed in Mr. Gibbon's *History*, vol. v. p. 310, where we find the real name of Phocyas to have been Jonas. That author styles the present performance "one of our most popular tragedies, and which possesses the rare merit of blending nature and history, the manners of the times, and the feelings of the heart. The foolish delicacy of the players compelled him to soften the guilt of the hero, and the despair of the heroine. Instead of a base renegado, Phocyas serves the Arabs as an honourable ally; instead of prompting their pursuit, he flies to the succour of his countrymen, and, after killing Caled and Daran, is himself mortally wounded, and expires in the presence of Eudocia, who professes her resolution to take the veil at Constantinople. A frigid catastrophe!" Dr. Johnson says, "This play still continues on the stage; and it is unnecessary to add a private voice to such continuance of approbation."

255. THE SIEGE OF DERRY. Tragi-Com. Anonymous. 1692. This is an exceedingly bad play, and was never acted; but as it was written very near the period of the transaction which it describes, no bad idea may be formed from it of the distresses which the garrison and inhabitants of the city underwent during that famous siege. See further under PIETY AND VALOUR.

256. THE SIEGE OF DUNKIRK. Play, by Charles Massey. Acted in 1602. Not printed.

257. THE SIEGE OF GIERALTAR. Musical Farce, by F. Pilon. Acted at Covent Garden. Svo. 1780. The author of this piece had been more successful in some

former temporary pieces than in the present, which is a very trifling and contemptible drama.

258. *THE SIEGE OF ISCA*; or, *The Battles of the West*. Historical, operatic Melo-Drama, by Joseph Kemp, Mus. Doct. Acted at the New Theatre (late the King's Ancient Concert Rooms), Tottenham Street. Svo. 1810.

259. *THE SIEGE OF ISMAEL*. Trag. by William Preston. To this play, we are told (for we have not met with it), is prefixed a long and excellent preface. We know not its date, nor whether it was ever acted.

260. *THE SIEGE OF JERUSALEM* BY TITUS VESPASIAN. Tr. by Mary Latter. Svo. 1763. Prefixed to this play, by way of introduction, is, "An Essay on the 'Mystery and Mischiefs of Stage-craft.'"

261. *THE SIEGE OF JERUSALEM*. Trag. Svo. 1774. Of this piece, which was the production of Lady Strathmore, a few copies only were printed, to be given away. It has not been published.

262. *THE SIEGE OF JERUSALEM*. Trag. by George Gregory, D. D. See vol. i. of the last edition of *Memoirs of Gilbert Wakefield*, page 421.

263. *THE SIEGE OF LONDON*. Play. Acted, according to Henslowe's Register, Dec. 26, 1594. Not now known.

264. *THE SIEGE OF MARSEILLES*. Trag. by William Julius Mickle. This play, which is of immoderate length, is founded on a story from the French history in the reign of Francis I. when the Duke of Bourbon, at the head of a Spanish army, invaded his native country, and besieged Marseilles. It was offered to Mr. Garrick for performance, but declined; and was

first printed in a posthumous collection of Mr. Mickle's works, in 4to. 1794. Never acted.

265. *THE SIEGE OF MEAUX*. Trag. in three acts, by Henry James Pye. Performed at Covent Garden. Svo. 1794. The story is interesting, the language poetical, and the piece was well received, but soon laid aside.

266. *THE SIEGE OF MEMPHIS*; or, *The Ambitious Queen*. Trag. by Thomas Durfey. Acted at the Theatre Royal. 4to. 1676. This play is written in heroic verse; and, as Mr. Durfey's genius apparently lay much more in comic humour than tragic power, it is not much to be wondered at that he should, in his attempts of the latter kind, run into somewhat of fustian and bombast. However, the judgment of an audience, which on the whole is generally right, pointed out to him his mistake, in the indifferent success this piece met with. The plot is in some measure borrowed from history, and the scene is Memphis besieged.

267. *THE SIEGE OF PALMYRA*. Trag. by W. Hilton. Svo. 1776. Not acted; but printed at Newcastle, in the second volume of the author's poetical works. The story upon which this tragedy is built may be found in Smith's *Life of Longinus*. The letters of Zenobia and Aurelian are copied from thence; and the thought from Homer, concluding the first act, is taken from Mr. Pope's translation of that author.

268. *THE SIEGE OF PERTH*; or, *Sir William Wallace the Scots Champion*. A grand martial Entertainment. By Archibald MacLaren. This piece was performed at Dumfries, 1792; but whether for the first time, or not, we do

not know; nor whether it has been printed.

280. *THE SIEGE OF QUEBEC*; or, *Harlequin Engineer*. Pant. Acted at Covent Garden, 1760. Not printed.

270. *THE SIEGE OF RHODES*. A Play, in two parts, by Sir Wm. Davenant. 4to. 1656; 1659. and 4to. 1663. Both these plays met with great approbation. They were written during the time of the civil wars, when the stage lay under a prohibition, and indeed all the *Belles Lettres* were at a stand; and consequently made not their appearance till after the Restoration, at Lincoln's Inn Fields, when Sir William himself obtained the management of the theatre. The plot, as far as it has a connexion with history, is to be found in the several historians who have given an account of this remarkable siege in the reign of Solymán the Second, who took this city in the year 1522. The scene Rhodes, and the camp near it.

271. *THE SIEGE OF ST. QUINTIN*; or, *Spanish Heroism*. Drama, in three acts, by Theodore Edward Hook. Acted, with success, at Drury Lane. Svo. 1808. It is founded on the battle of St. Quintin, which took place in the year 1557; when the French, in attempting to raise the siege of the town, were defeated. The object of this piece was, to excite the highest enthusiasm in favour of the Spanish nation; and, aided by splendid scenery, dresses, and decorations, with pleasing music, it certainly produced that effect.

272. *THE SIEGE OF SINOPE*. Trag. by Mrs. Brooke. Acted at Covent Garden. Svo. 1781. Taken from Metastasio, but not worthy the reputation which the authoress had deservedly acquired by her

former productions. It was performed ten nights.

273. *THE SIEGE OF TAMOR*. Trag. by Gorges Edmond Howard. 12mo. 1773. Printed at Dublin. Svo. 1773, London. This tragedy (in the lyric parts of which the author is said to have been assisted by Henry Brooke, author of *Gustavus Vasa*) is founded upon a transaction in the Irish annals of the ninth century. It does not appear to have been acted.

274. *THE SIEGE OF TROY*. A Dramatic Performance, by Elk. Settle. Svo. 1707. Acted in Mrs. Mynns's Booth, Bartholomew Fair.

275. *THE SIEGE OF TROY*. A small Drama, subjoined to a sixpenny history of the destruction of that city. 12mo. 1708. The same as the foregoing.

276. *THE SIEGE OF TROY*. Trag. Com. in three acts. As it has been often acted with great applause. Svo. 1718.

277. *THE SIEGE OF URBIN*. Tragi-Com. by Sir William Killigrew. Fol. 1666. Scene, Pisa.

278. *SIGHS*; or, *The Daughter*. Com. by Prince Hoare. Taken from Kotzebue, with alterations. Acted, with success, at the Haymarket. Svo. 1799. It is founded on the "*Poverty and Nobleness of Mind*" of Kotzebue.

279. *THE SILVER AGE*. A History, by Thomas Heywood. 4to. 1613. This is the second of a series of historical dramas which this author has pursued, and which contain on the whole the greatest portion of the heathen mythology. This part comprises the loves of Jupiter and Alcmena, the birth of Hercules, and the rape of Proserpine, concluding with the arraignment of the Moon. In the pursuance of a plan of this kind it was impossible to avoid making

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use of the facts which history pointed out to the author, and those assistances which the ancient writers seemed to hold forth to his acceptance; nor can he by any means be chargeable with plagiarism for so doing. In the intrigue of Jupiter and Alcmena, therefore, he has borrowed some passages from the *Amphitruo* of Plautus; the rape of Proserpine is greatly enriched by taking in the account which Ovid has given of that transaction in his *Metamorphoses*; and other parts of the piece are much advantaged by quotations from the legends of the poets.

280. THE SILVER TANKARD; or, *The Point at Portsmouth*. Musical Farce, by Lady Craven. Acted at the Haymarket, July 18, 1781. Not printed. With great difficulty, and some management, this piece was heard throughout on the first night. The natural tenderness with which an English audience will always treat the work of a lady, could alone have preserved such an insipid trifle from immediate condemnation. It was acted six times.

281. SILVIA; or, *The Country Burial*. Opera, by George Lillo. 8vo. 1731. This was one of the pieces which the general vogue of these ballad operas, occasioned by the success of *The Beggar's Opera*, brought forth into the world. It was performed at Lincoln's Inn Fields Theatre, but with no very great success.

282. OF SIMON THE LEPER. One Comedy, by Bishop Bale. Named only in his catalogue of his own works.

283. SIMPLETON THE SMITH. Int. See THE WITS.

284. SINGER'S VOLUNTARY. Play, by John Singer. Acted in 1602. Not printed.

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285. SIR ANTHONY LOVE; or, *The Rambling Lady*. Com. by Thomas Southern. Acted at the Theatre Royal. 4to. 1691; 4to. 1698. This play met with very great applause. The author, in his Dedication, makes his acknowledgments to Mrs. Mountfort, for her excellent performance of Sir Anthony, the principal character. The scene, Montpellier.

286. SIR BARNABY WHIGG; or, *No Wit like a Woman's*. Com. by Thomas Durfey. Acted at the Theatre Royal. 4to. 1681. The principal plot of this play is founded on a novel of Mons. S. Bremond, called *The Double Cuckold*; and part of the humour of Capt. Porpuiss is borrowed from Marston's comedy of *The Fine Companion*. Scene, London.

287. "The Historie of the two valiant Knights, SIR CLYMON, Knight of the Golden Sheeld, Sonne to the King of Denmarke: And Clamydes, the white Knight, Sonne to the King of Suavia. As it hath bene sundry Times acted by Her Maiesties Players. London, printed by Thomas Creede." 4to. 1599. This is a very indifferent play, written in verse, and in the language more obsolete than the date seems to warrant. It is very heavy in the reading.

288. SIR COURTLY NICE; or, *It cannot be*. Com. by J. Crowne. 4to. 1685. This play (perhaps the best of Crowne's) was written at the command of King Charles II. The plot, and part of the play, is taken from a Spanish comedy called *No puede ser*; or, *It cannot be*; and from a comedy called *Tarugo's Wiles*. The song of Stop-Thief is a translation, or rather a paraphrase, of Mascarille's *Au Voleur*, in Moliere's *Précieuses*

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Ridicules. The character of Crack is admirably kept up; but the chief merit of the play is in the very fine contrast supported between the two characters of Hot-head and Testimony, characters which even now give pleasure; but at those times, when fanaticism was arisen to a very absurd height, must certainly have done great credit to the author's power of execution.

John Dennis is very profuse of his praise of this play: "All that is of English growth," says he, "in *Sir Courtly Nice*, is admirable; for though we find in it neither the fine designs of Ben Jonson; nor the general and masculine wit of Wycherley; nor that grace, that delicacy, nor that courtly air, which make the charms of Etherege; yet is the dialogue so lively and so spirited, and so attractively diversified and adapted to the several characters; four of those characters are so entirely new, yet so general and so important, are drawn so truly and so graphically, and opposed to each other; Surly to Sir Courtly, and Hot-head to Testimony, with such a strong and entire opposition: those extremes of behaviour, the one of which is the grievance, and the other the plague of society and conversation; excessive ceremony on one side, and on the other side rudeness and brutality, are so finely exposed in Surly and Sir Courtly; and those divisions and animosities in the two great parties of England, which have so long disturbed the public quiet, and undermined the public interest, are so happily represented and ridiculed in Testimony and Hot-head, that though I have more

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"than twenty times read over this charming comedy, yet I have always read it not only with delight but rapture; and it is my opinion, that the greatest comic poet that ever lived in any age might have been proud to have been the author of it."

Oldmixon, in one of his histories, says, Crowne told him, that King Charles II. gave him two Spanish plays, and bade him join them together to form one; which he did, and showed His Majesty the plan for his comedy of *Sir Courtly Nice**. He afterwards read the acts to him scene by scene, as he wrote them. When he had finished the three first, which are by much the best of the play, he read them over to the King, who liked them very well; only he said, "'Tis not merry enough." I do not say smutty, though worse might be said with truth. Crowne could easily have mended that fault; but the King dying a month after, he let the three acts pass as they are; and there does not seem to be that deficiency of which His Majesty complained.

289. *The History of SIR FRANCIS DRAKE.* Express by instrumental and vocal music, and by art of perspective in scenes, &c. The first part. Represented daily at the Cockpit, in Drury Lane, at three in the afternoon punctually. 4to. 1659. By Sir W. Davenant. See PLAYHOUSE TO BE LET.

290. SIR FRANCIS DRAKE AND

* "See quotations," says Oldys, "from this play in my friend Hayward's *British Muse*; to which book I wrote the introduction; but the penurious publishers (to contract it within a sheet) left out a third part of the best matter in it, and made more faults than there were in the original."

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IRON ARM. Spect. by J. C. Cross. Svo. 1800.

291. SIR GIDDY WHIM; or, *The Lucky Amour*. Com. Anonymous. 4to. 1703. This piece was never acted.

292. SIR GYLES GOOSE-CAPPE, Knight. Comedy. Anonymous. 4to. 1606; 4to. 1636. This play was first presented by the children of the Chapel; and afterwards, with great applause, at the private house in Salisbury Court.

293. SIR HARRY GAYLOVE; or, *Comedy in Embrio*. By the author of *Clarinda Cathcart* and *Alicia Montague* [Mrs. Jane Marshall]. Svo. 1772. This play was printed in Scotland, by subscription, but not acted. In the preface, the author complains of the managers of the three London theatres, for refusing her the advantages of representing her performance. The prologue was written by the blind poet Blacklock, and the epilogue by Dr. Downman; and the late Lord Chesterfield, complimenting the author upon her play, says, "If the managers of our two theatres here had had half the pleasure in reading your comedy that it gave me, they would gladly have accepted and acted it: but they are to be considered as tradesmen, who deal in plays for profit, and who will purchase no goods but such as they think they can retail with advantage; of which they pretend to be, and perhaps are, the best judges, from long knowledge of the taste of the public; which taste is of late years so vitiated, that musical nonsense triumphs over dramatic sense. Whatever fate may attend your comedy, you may justly have the satisfaction of knowing, that the dialogue, the sentiment, and the

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"moral of it, do honour to a young and virgin muse."—Lord Lyttelton also writes to her thus: "As you desire me to give you my judgment upon it, I can very sincerely tell you, that I think the plot interesting, the characters strongly marked, and the dialogue lively and witty, though not without faults. But experience has shown me, that to judge what will do for the stage, and succeed well in the acting, Mr. Garrick's opinion is far superior to mine: nor can I take on myself to recommend any play to him or Mr. Colman, even if it were written by the best friend I have. Pardon me therefore, Madam, for referring you to them, and particularly to Mr. Garrick; from whose decisions in these matters there can, I think, be no appeal. If I myself were to write a play, I would leave it entirely to his determination whether it should be brought on the stage or not," &c. &c.

294. SIR HARRY WILDAIR; being the Sequel of *The Trip to the Jubilee*. C. by Geo. Farquhar. Acted at Drury Lane. 4to. 1701. This comedy is a continuation of *The Constant Couple*, and has several of the same characters. Yet, although the success and real merit of the first part so much ensured success to this as to afford it a run of nine nights to crowded audiences, yet it was by no means equal in merit to that first part, nor is it now ever performed, although *The Constant Couple* still remains on the list of acting plays. From a peculiar happiness in hitting the character of Jubilee Dicky in these plays, the celebrated Mr. Henry Norris, the comedian, gained so much reputation, as occa-

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sioned his own Christian name to be sunk in that of his character, and his being ever after distinguished by the name of Dicky Norris; under which name, at the head of a play-bill, a benefit for that comedian was advertised.

295. **SIR HERCULES BUFFOON**; or, *The Poetical Squire*. Com. by John Lacy. Acted at the Duke's Theatre. 4to. 1684. This play was not published, nor brought on the stage, till about three years after the author's decease. The prologue was written by Mr. Dufey, and contains a great compliment to the author, in his capacity of an actor. Jos. Haynes, the comedian, wrote the epilogue, and spoke both that and the prologue.

296. **SIR JOHN BUTT**. Farce, in two acts [by — Smith]. Printed at Edinburgh, 12mo. 1793; but never acted.—It is coarse and indelicate in the extreme, and its dramatis personæ are of the lowest classes in life. The object of the piece would seem to be, to warn the English people against any alliance with the French.

297. **SIR JOHN COCKLE AT COURT**. Farce, by Robert Dodsley. 8vo. 1738. This little piece is a sequel to *The King and the Miller of Mansfield*, in which the Miller, newly a knight, comes up to London, with his family, to pay his compliments to the King. It is not, however, equal in merit to the first part; for though the King's disguising himself in order to put Sir John's integrity to the test, and the latter resisting every temptation, not only of bribery, but of flattery also, is ingenious, and gives an opportunity for many admirable strokes both of sentiment and satire; yet there is a simplicity, and fitness for the

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drama, in the story of the first part, that it is scarcely possible to come up to, in the circumstances which arise from the incidents of the latter.

298. **SIR JOHN FALSTAFF IN MASQUERADE**. Farce, by Samuel Johnson. Acted at the Haymarket, 1741. Not printed.

299. **SIR JOHN MANDEVILLE**. Play. Acted, according to Henslowe, February 24, 1591. Not now known.

300. "The first Part of the true and honourable History of the Life of **SIR JOHN OLDCASTLE**, the good Lord Cobham." Acted by the Earl of Nottingham the Lord High Admiral's servants. 4to. 1600. This is one of the seven plays discarded from Shakspeare's works by most of the editors; yet it was undoubtedly published in his lifetime with his name. Mr. Malone says, the hand of Shakspeare is not to be traced in any part of this play; and Dr. Farmer supposes it to be the production of Thomas Heywood, whose manner it resembles.

301. **SIR JOHN OLDCASTLE**. A Play, Part II. Mr. Malone imagines this second part to have once existed. If, however, it did, it is now lost.

302. **SIR JOHN OLDCASTLE**. Trag. by Thomas Brereton. This play is noticed in several catalogues, but none of them give the date of it. It has not fallen into our hands, nor are we certain that it has been printed.

303. **SIR MARTIN MAR-ALL**; or, *The Fign'd Innocence*. Com. by J. Dryden. Acted at the Duke's Theatre. 4to. 1668; 4to. 1691. The plot and great part of the language of Sir Martin and his man Warner, are borrowed from

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Quinault's *Amant Indiscret*, and the *Etourdi* of Moliere. Warner's playing on the lute instead of his master, and being surprised by his folly, is taken from M. du Parc's *Francion*, book 7.; and Old Moody and Sir John, being hoisted up in their altitudes, owes its origin to a like incident in Marmion's *Antiquary*. Downes says, the Duke of Newcastle gave this play to Dryden, who adapted it to the stage; and it is remarkable, that it is entered on the book of the Stationers' Company as the production of that nobleman.—It is supposed to have owed its great success on the stage chiefly to the admirable acting of Nokes, in Sir Martin, as it does not appear to have been revived after his death.

304. SIR MARTIN MAR-ALL. Com. by J. Ozell. This is only a literal translation of Moliere's *Etourdi*, to which we suppose Mr. Ozell gave the above title, from the hint of Dryden's comedy.

305. SIR MARTYN SKINK, *the Life and Death of, with the Warres of the Low Countries*. A Play, by Richard Brome and Thomas Heywood. Entered on the book of the Stationers' Company, April 8, 1654; but not printed.

306. SIR PATIENT FANCY. Com. by Mrs. Behn. Acted at the Duke's Theatre. 4to. 1678. The hint of Sir Patient Fancy is borrowed from Moliere's *Malade Imaginaire*; and those of Sir Credulous Easy and his groom Curry, from the *M. Pourceaugnac* of the same author. Those last characters have also been made use of by Brome in his *Damoiselle*. Mr. Miller likewise, in his comedy of *The Mother-in-Law, or, The Doctor the Disease*, has availed himself of both these plots, and blended them together much after the same man-

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ner that Mrs. Behn has done in this. The scene lies in two different houses in London.

307. SIR ROGER DE COVERLY. Com. by James Miller. Not acted or printed. In a preface to this author's Miscellanies, he says that this play was written at the desire of Mrs. Oldfield, who was to have performed the Widow; the part of Will Honeycomb was also intended for Wilks, and Sir Roger for Mr. Cibber. The deaths, however, of the two former, and the retirement of the latter from the stage, prevented its representation; and probably the copy is now lost.

308. SIR ROGER DE COVERLY, or, *The Merry Christmas*. A dramatic Entertainment, of two acts, by Mr. Dorman. Svo. 1740. This piece was never acted.

309. SIR ROGER DE COVERLY. Com. by Dr. Dodd. Not acted or printed. This piece has been said to have been in the managers' hands, at the very time when its unfortunate author was *taken into custody*; but this we find, by the following account, not to be strictly true: "The day after the Doctor was *convicted* (says Mr. Cooke, in his *Memoirs of Foote*) "of the crime for which he afterwards suffered (a crime which, he must have known, can never afford even a hope for the royal mercy in this commercial country), he sent a note to the late Mr. William Woodfall, the original printer of *The Morning Chronicle*, requesting the favour of speaking to him on a very particular subject. This must have been a distressing summons to any one, but more particularly to a man of Woodfall's humanity: not to go, would be unkind; to go, would be incur-

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“ring a scene of distress painful
 “to his feelings. But Woodfall
 “could never hesitate on a ques-
 “tion of active and disinterested
 “friendship: and he hastened to
 “Newgate, on the very morning
 “of receiving the invitation.

“On entering the apartment
 “where the Doctor sat, he found
 “it impossible to avoid taking
 “some notice of his unhappy sit-
 “uation; but as he was com-
 “miserating it in an embarrassed,
 “sympathizing manner, the Doc-
 “tor, with great apparent com-
 “posure, interrupted him, by
 “saying, ‘Oh! Mr. Woodfall,
 “this is not the business I sent for
 “you about. Sit down, and I
 “will explain.—Though I have
 “not the pleasure of personally
 “knowing you, I am not unac-
 “quainted with the line of your
 “professional business; which, I
 “understand, engages you much
 “in the habits of the theatres, the
 “managers, and theatrical pur-
 “suits in general. I likewise
 “have a particular respect for
 “your judgment in those matters;
 “and, on this account, I think
 “you can be of some service to
 “me.’—Here the other offering
 “his civilities, the Doctor pro-
 “ceeded: ‘You must know, then,
 “that being in my earlier days,
 “like yourself, a lover of the
 “drama, I sketched out a comedy,
 “the hint of which I took from
 “the story of Sir Roger de Cover-
 “ly, in *The Spectator*. This
 “piece I have finished since my
 “residence in Newgate; and if
 “you will be so good as to revise
 “it, and give me your interest
 “with the manager, I shall feel
 “myself much obliged to you.’

“Mr. Woodfall, finding himself
 “relieved by the conference taking

“so different and unexpected a
 “turn, instantly acceded to this
 “proposal, took the manuscript
 “away with him, suggested some
 “alterations, which the Doctor
 “readily complied with, and af-
 “terwards corresponded with him
 “on this subject till the week be-
 “fore his execution.

“Such is the anecdote which is
 “here given on the authority of
 “Woodfall himself; a man of
 “unquestionable veracity.”

310. SIR SALOMON; or, *The Cautious Coxcomb*. Com. Acted at the Duke of York's Theatre. 4to. 1671; 4to, 1691. This play is very little more than a translation from the *Ecole des Femmes* of Moliere, and is attributed to John Caryl, who, in the epilogue to it, owns it to be a translation. It met with some enemies at first; but, notwithstanding, made its part good in the representations for twelve successive days. The scene lies in London.

311. SIR THOMAS CALLICO; or, *The Mock Nabob*. Farce. Anonymous. This piece was formed from *Sir Courtly Nice*, and acted at Covent Garden, July 6, 1758, after the mock tragedy of *Mudrigal and Trulletta*. It has never been printed, that we know of.

312. SIR THOMAS MORE. A Play under this title is now extant in the British Museum (Harl. MS. 7368.), but has not been published.

313. SIR THOMAS MORE. Tragedy, by the author of *The Village Curate*. [Rev. James Hurdis.] 8vo. 1792. This is a pleasing performance; but can scarcely be called a tragedy; consisting merely of a series of scenes, describing the domestic conduct of Sir Thomas and his family. Contrary to

the testimony of all our historians, the author has drawn Anna Bullen as a sanguinary Herodias, thirsting for blood, and eager to ruin and destroy the Chancellor, whose character is exhibited in the most amiable point of view.

314. *SIR THOMAS OVERBURY*. Trag. by Richard Savage. Svo. 1724. This play was acted at the Theatre Royal in Drury Lane, and the author performed the principal part in it himself, but without success; both his voice and aspect being very much against him, neither of them being at all agreeable.

315. *SIR THOMAS OVERBURY*. A Tragedy, altered from the late Mr. Rich. Savage, as now performing at the Theatre Royal, Covent Garden. Svo. 1777.—His first play on this subject not being successful, Mr. Savage had intended to have re-written it; but he died before he completed it. His MS. however, fell into the possession of the late Mr. Henry (the partner of Mr. Edward Cave); by him it was put into the hands of the late Mr. William Woodfall, who rendered it better adapted to theatrical representation, by changing the disposition of the scenes, and the conduct of the plot. In the alteration he was assisted by the advice of the late Mr. Colman. The tragedy, thus new-modelled, was produced at Covent Garden Theatre in 1777, and acted with applause. After the first night's representation, a question arose respecting the advantages which Mr. Woodfall was to derive from the theatre for the play; which was referred, by mutual consent, on the part of the manager and himself, to the decision of Mr. Garrick and Mr. Colman, who awarded the receipt of two nights' repre-

sentation*; the nightly charges being first deducted. A slight difference then arose as to the sum to be paid for those nightly charges, the established usage having been 70% to authors, and the manager claiming 100% on account of some recent improvements in the theatre. Mr. Woodfall, unwilling that his case should be made a precedent to the prejudice of future writers for the stage, refused to submit to the new claim; when the manager handsomely adjusted the difficulty, by offering a liberal sum in lieu of the two nights' probable profits, which was cheerfully accepted. The tragedy was well received.

316. *SIR WALTER RALEIGH*. Tragedy, by George Sewell. Svo. 1719; 5th edition, 12mo. 1722, with a new scene. This play, the title of which points out its plot, was acted at Lincoln's Inn Fields Theatre with very great success, and was revived at Drury Lane in 1789, but only acted one night. It is extremely well written; the lines with which the fourth act of it concludes have been justly celebrated for novelty of thought and elegance of expression. See *THE MASQUERADE*.

317. *SIR WILLIAM LONGSWORD*. Play, by Michael Drayton. Acted 1598. Not printed.

318. *SIR WILLIAM WALLACE, OF ELLERSLIE*; or, *The Siege of Dumbarton Castle*. Trag. by John Jackson. Acted at Edinburgh, 1780, but not printed.

319. *SIROES*. Opera, translated from Metastasio, by John Hoole. Svo. 1800.

320. *THE SISTER*. Com. by Mrs. Charlotte Lennox. Svo. 1769.

* The third night was deducted, on account of Savage's having acted and printed his first-written tragedy, on the same subject.

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This comedy was taken from the authoress's own novel, intitled *Henrietta*. Though it was treated severely, and performed but one night, at Covent Garden, it is written with a considerable degree of good sense and elegance. Dr. Goldsmith's epilogue to it is, perhaps, one of the best that has appeared in the course of the last fifty years.

321. *THE SISTER*. Drama, translated from Göethe (author of *The Sorrows of Werter*). Printed at Edinburgh, 8vo. 1792. Never performed.

322. *THE SISTERS*. Com. by James Shirley. Acted at the private house, Black Friars. 8vo. 1652. Scene, Parma.

323. *THE SISTERS*. Comedy, translated from the French, and printed in the second volume of Foote's *Comic Theatre*. 12mo. 1702.

324. *THE SIX CLOTHIERS OF THE WEST*. Play, by William Haughton (assisted by R. Hathwaye and Wentworth Smith). Acted 1601. A second part of the same play (with the same assistance), acted also in 1601. Not printed.

325. *SIX DAYS ADVENTURE*; or, *The New Utopia*. Com. by the Honourable Edward Howard. Acted at the Duke of York's Theatre. 4to. 1671. This play miscarried in the representation; and the witty Lord Rochester wrote a sharp invective against it; notwithstanding which, when it appeared in print, it was ushered into the world with four commendatory copies of verses, by Mrs. Behn, Ravenscroft, and others. The scene, Utopia.

326. *THE SIX YEOMEN OF THE WEST*. Play, by William Haugh-

ton (assisted by John Day). Acted 1601. Not printed.

327. *THE SIXTY-THIRD LETTER*. Musical Farce, by Walley Chamberlain Oulton. Acted, with success, at the Haymarket. 8vo. 1803. Much character is seldom looked for in an afterpiece, and what is attempted in this is *outré* certainly; but the dialogue is sprightly and laughable, and the plot not ill-contrived. Music by Dr. Arnold.

328. *THE SKETCH OF A FINE LADY'S RETURN FROM A ROUT*. Farce, by Catharine Clive. Acted at Drury Lane, 1703. Not printed. The characters of this piece were, Mr. Nettle, an attorney; Sir Jeremy Jenkins, a city knight; Irishman, clerk to Sir Jeremy; Traverse, another clerk; Footman; Lady Jenkins; Jane, her maid; two children. The piece opened with a conversation between the clerks, on the absurdity of Lady Jenkins setting up for, and running into all the extravagancies of, a woman of quality, when her husband had not been dubbed above a month or two. Jane came in half asleep, waiting for her mistress, who had not yet returned home from her visits, though it was then seven o'clock in the morning: she complained loudly of her lady for keeping her constantly up, and employing a French mademoiselle to superintend the education of her children; but Sir Jeremy's bell ringing, she was obliged to retire, in order to provide his chocolate.

By this time my lady returning, spoke to a person behind the scenes to come in and eat a bit of supper, at the very time Sir Jeremy's breakfast was getting ready; but this invitation not being ac-

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cepted, she slid by the Irishman, who was sitting at table with some accompts before him, with the familiar inquiry of, "How d'ye do, Mr. What's-your-name?"

A scene then followed between Jane and her: Sir Jeremy then came in, and another conversation was begun about the manners of the polite world; and in the interim a servant told Sir Jeremy a gentleman wanted him about business: the knight then retired, leaving his wife with her two daughters; the eldest of whom had just run in with a complaint, that her sister Nanny had scratched her hands because she would not play at cards: the mother turned out the eldest in a passion, and sent the youngest to the governess, with an injunction to Mademoiselle to sit down instantly with her at loo. Lady Jenkins, quite yawning, then recapitulated her losses at play, and pulled out her purse to see how much money she had left; but in this employment she fell fast asleep, and left the cash spread upon the table; the maid coming in with a dish of coffee that she had ordered, finding her quite gone, stole two or three guineas off the table, and sneaked out of the room. The scene then shut, and Sir Jeremy came in, in another room, with a letter from Mr. Smoakum, his banker, acquainted him that Lady Jenkins had taken up three hundred pounds: this drove the knight into a violent passion; all the terrors of the Gazette *Whereas* stared him in the face, and he ran into his wife's room to upbraid her for her extravagance. Seeing the money on the table, he first pocketed it, and then woke her to a scene of altercation; in which he assured her, that she should never have another guinea at her own

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command, and that he would instantly relate her behaviour to her brother. In the mean time Mr. Nettle, the attorney, arriving (whom Sir Jeremy had sent for, to know how he should proceed against the banker, who had paid the money without his order), he was shown in. After a few interrogatories to the Lady, Nettle told Sir Jeremy, that the money must be paid, as the banker had received no order to refuse Lady Jenkins any money she should call for; but he advised an action to be commenced against any person to whom her Ladyship had lost more than 10*l.* and promised large damages, besides considering himself very decently in the bill of costs.

Lady Jenkins giving him the time and parish in which she lost 100*l.* to one person, the poor lawyer was thunderstruck, on inquiring the name, to find that the party was his own wife; he ran out raving, Sir Jeremy threatening to employ another lawyer, as he intended to pursue every tittle of his advice. Lady Jenkins, through fear of being exposed, promised never to touch a card again for any sum that could make herself blush, or Sir Jeremy uneasy, upon condition he forgot her past indiscretion; to this the knight agreed, the distress of the lawyer having put him in a good humour; and thus the affair was happily finished.

329. SKETCHES FROM LIFE. Com. in three acts, by Richard Sickelmore. Acted several times at the Brighton Theatre, in the season of 1802. Had this piece not kept so much in view the nauseating Germanized cast of character, sentiment, and manner, it would have been entitled to more commendation than it received. It was ushered by a pro-

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logue from the pen of the caustic Anthony Pasquin, which gave strong proof that poignant satire and epigrammatic wit are alone this writer's forte; for the prologue had neither nerve nor muscle.

330. *SKETCHES FROM LIFE*; or, *The Wandering Bard*. Opera, by Samuel Blake Frome. Never performed. Songs only printed. 8vo. 1809.

331. *THE SLANDERER*. Com. said to have been left in an unfinished state by Samuel Foote. Q. in whose hands?

332. *THE SLEEP-WALKER*. C. See *THE SOMNAMEULE*.

333. *THE SLEEPING BEAUTY*. A Legendary Melo-Dram. by Lumley St. Geo. Skeffington. Acted, with great success, at Drury Lane, 1805. Songs only printed. 8vo. 1805. This is a piece out of the ordinary line; there is nothing common or hacknied about it. The foundation rests, indeed, upon an old story; but the superstructure and the order are all new, striking, and eccentric, and furnish proofs of original genius, cultivated taste, and fruitful fancy. It was got up with great magnificence, and proved very attractive.

334. *THE SLIGHTED MAID*. Comedy, by Sir Robert Stapylton. Acted at Lincoln's Inn Fields. 4to. 1663. The scene of this play is laid in Naples. And the epitaph made by Decio, upon Iberio and Pyramena, is borrowed from Martial's celebrated epigram of Arria and Pætus, lib. i. ep. 14. Mr. Dryden says of this play, there is nothing in the first act "but what might have been said or done in the fifth; nor any thing in the midst, which might not have been placed as well in the beginning or the end;" yet Lang-

baine and Jacob say, that it was acted with great applause.

335. *THE SLIP*. Farce, by Christopher Bullock. 12mo. 1715. This piece, which was performed with applause at Lincoln's Inn Fields, is entirely taken from Middleton's *Mad World, my Masters*.

336. *SMALL TALK*; or, *The Westminster Boy*. Farce, by Edward Topham. Acted at Covent Garden, for the benefit of Mrs. Wells, May 11, 1786, but driven off the stage by an uproar, raised by a large body of the young gentlemen educated at Westminster school; who, by some unaccountable neglect of their masters, had been suffered to throng the Theatre that evening. All the offence that we could observe was, that, in the second act, Mrs. Wells made her appearance in the dress of a Westminster scholar. Every kind of disturbance now took place, and the further progress of the piece was all dumb show. N. P.

337. *SMOCK ALLEY SECRETS*; or, *The Manager worried*. Occasional Prelude, by Peter Lefanu. Acted at Dublin, 1778. N. P.

338. *THE SMUGGLERS*. A Farce, of three acts, by Thomas Odell. 8vo. 1729. Acted with some success at the Little Theatre in the Haymarket.

339. *THE SMUGGLERS*. Musical Drama, in two acts, by Samuel Birch. Acted, with success, at Drury Lane. 8vo. 1796. For the favourable reception of this piece the author was much indebted to the actors, particularly to Mr. Bannister, jun.

340. *THE SNAKE IN THE GRASS*. A Dramatic Entertainment of a new species, being neither Tragedy, Comedy, Pantomime, Farce, Ballad, nor Opera, by Aaron Hill. 8vo. 1760. This was never act-

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ed, but is printed with the author's other works. The intention of it is, in a satirical and emblematical manner, to point out the false taste prevailing in the present age, hinting that opera has assumed the seat of tragedy, and pantomime that of comedy, in the regions of British genius; and that genuine wit, humour, and poetry, have no chance for being attended to by audiences, who, to make use of Hamlet's phrase, are "*capable of nothing but inexplicable dumb show and noise.*"

341. *THE SNUFF-BOX*; or, *A Trip to Bath*. Com. in two acts, by William Heard. Acted at the Haymarket. Svo. 1775.

342. *THE SOCIABLE COMPANIONS*; or, *The Female Wits*. Com. by the Duchess of Newcastle. Fol. 1668.

343. *THE SOCK AND BUSKIN*. Play. Acted at the Private Theatre, in Fishamble Street, Dublin, Jan. 27, 1809. Dublin, 12mo. 1809.

344. *SOCRATES*. A Dramatic Poem, by Amyas Bushe, A. M. and F. R. S. 4to. 1758. This dramatic poem is, properly speaking, a translation, and in most parts a literal one, of Plato's *Dialogus*, into blank verse. From these valuable remains of antiquity Mr. Bushe has selected all the remarkable circumstances attending the death of Socrates, digested into five regular acts, according to the rules of modern tragedy, and adopted the chorus of the ancient drama; with a view, as he informs us in an advertisement prefixed, "to introduce the knowledge of this wonderful man and his system, to those whose want of leisure and different pursuits have prevented them from studying the dead languages." This

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poem is dedicated to Lord Lyttelton, and is on the whole not ill executed.

345. *SOCRATES*. Trag. translated from the French of Voltaire. 12mo. 1760. This was printed originally in France, as a translation from a MS. left by James Thomson, author of *The Seasons*.

346. *SOCRATES*. Dramatic Performance, translated from Voltaire, and printed in Dr. Francklin's edition of that author.

347. *SOCRATES*. A Dramatic Poem; written on the model of the ancient Greek tragedy. Svo. 1806. By the author of *A Trip to Holland*, &c. [Andrew Becket.] Never acted. This piece is not without interest; but at the same time is not one of the most happy among the numerous imitations of the ancient drama. The mixed and irregular verse (*Apolelymenon*), adopted by Milton in his tragedy, is here employed.

348. *SOCRATES TRIUMPHANT*; or, *The Danger of being wise in a Commonwealth of Fools*. Tragedy. Anonymous. Svo. 1716. This piece was never acted. It was written by an officer of the army, and printed at the end of a collection of "Military and other Poems upon several Occasions, and to several Persons." The scene, Athens.

349. *SODOM*. A Play, by Mr. Fishbourne. At what time this infamous piece was published we know not; but the bookseller, with a view of making it sell, by passing it on the public as Lord Rochester's, put the letters E. R. in the title-page. Licentious, however, as that nobleman was in his morals, he was ashamed of being supposed the author of so very obscene and shocking a piece of work as this; and therefore the

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wrote a copy of verses to disclaim it. See VALENTINIAN.

350. *THE SOLDIER*. Trag. by Richard Lovelace. Not printed.

351. *THE SOLDIER OF FORTUNE*. Com. by P. W. Dwyer. Svo. No date. Never performed.

352. *THE SOLDIER'S CITIZEN*. See *THE CRAFTY MERCHANT*. It was entered on the book of the Stationers' Company, June 29, 1660; and was among the plays destroyed by Mr. Warburton's servant.

353. *THE SOLDIER'S DAUGHTER*. Com. by Andrew Cherry. Acted at Drury Lane. Svo. 1804. This comedy was very successful, and deservedly so. The characters are strongly marked, and well contrasted; the pathetic parts of the piece are affecting, and the humorous at once chaste and exhilarating.

354. *SOLDIER'S FORTUNE*. Com. by Thomas Otway. Acted with great success at the Duke's Theatre. 4to. 1681; 4to. 1687. The plot of this play is by no means new, the several incidents in it being almost all of them borrowed. For instance, Lady Dunce's making her husband an agent for the conveyance of the ring and letter to her gallant Capt. Beaugard, is evidently taken from Moliere's *Ecole des Maris*, and had besides been made use of in some English plays before, particularly in *The Faune*, and in *Flora's Vagaries*. The original story from which Moliere himself probably borrowed the hint, may be seen in Boccace, Dec. 3. Nov. 3. Sir Davy's bolting out of his closet, and surprising his Lady and Beaugard kissing, and her behaviour on that occasion, is borrowed from the story of *Millamant*, or *The Rampant Lady*, in Scarron's *Comical*

Romance. The character of Bloody Bones is much like that of Bravo in *The Antiquary*; and Courtine's conduct under Silvia's balcony has a great resemblance to Monsieur Thomas's carriage to his mistress, in Fletcher's comedy of that name. The play is dedicated by Otway to Bentley, his bookseller, as a sort of acquittance for the money received for the copy.

There is a sequel to this play which is called *THE ATHEIST*, or the second part of *The Soldier's Fortune*, 4to. 1684; the plot of which, so far as relates to the amours of Beaugard and Portia, is founded on Scarron's novel of *The Invisible Mistress*. Both these plays have wit and a great deal of busy and intricate intrigue; but are so very licentious in respect to sentiment and moral, that they are now entirely laid aside.

355. *THE SOLDIER'S FORTUNE*. Farce, taken from Otway. Acted at Covent Garden. Not printed.

356. *THE SOLDIER'S LAST STAKE*. Com. by Giles Jacob. This piece never made its appearance to the world; yet we could not avoid taking notice of it; as the author himself, in his *Poetical Register*, 8vo. 1723, p. 318, mentions his having such a play by him, ready for the stage.

357. *THE SOLDIER'S OPERA*; or, *Life without a Mask*. By Captain Peter Ewing, of the Marines. Svo. No date. [1792.] Never acted.

358. *THE SOLDIER'S RETURN*; or, *What can Beauty do?* Com. Op. in two acts [by Theodore Edward Hook]. Performed at Drury Lane, 1805. The music by the author's father. It was very favourably received. Svo. 1805. The plot turns chiefly upon the passion of Captain Manly for Belinda; who,

supposing her lover to have fallen in action abroad, is on the point of being compelled to give her hand to Lord Broomville, when Manly returns, and challenges his rival; whom he soon after discovers to be his own father; Lord B. having, during his son's absence, succeeded to a title. The peer, of course, consents to the union of Belinda with her former lover. A sort of under-plot is formed from the stratagems used by Racket, a dashing and eccentric man of fortune, to carry off Charlotte Dashaway, Lord B.'s ward; a scheme in which he at last succeeds, and obtains her guardian's consent to their marriage. The plot is inartificially constructed; some of the incidents (such as the Right Hon. Mr. Racket ascending a chimney, and escaping by crawling over the top of a summer-house, &c.) are too extravagant; and the *denouement* is awkwardly brought about. Yet the whimsicalities of an Irishman, and of a man of fashion (who dresses more like a groom than a gentleman), infused much good-humour among the audience, particularly in the first act. The dialogue is sprightly and humorous.

359. THE SOLDIER'S WIDOW; or, *The Happy Relief*. Mus. Ent. by Archibald Mac Laren. 12mo. 1800. Never acted.

360. THE SOLICITOUS CITIZEN; or, *The Devil to do about Dr. S—c—l*. A Comedy. Svo. No date.

361. SOLIMAN AND PERSEDA, *the Tragedie of; wherein is laide open Love's Constancy, Fortune's Inconstancy, and Death's Triumphs*. Anonym. 4to. 1599. This old piece is not divided into acts; and Langbaine supposes it was never acted. Mr. Hawkins, in *The Ori-*

gin of the English Drama, vol. ii. p. 197, conjectures it to be one of the productions of Thomas Kyd, author of *The Spanish Tragedy*; and this probably may be true; as it is entered on the book of the Stationers' Company, Nov. 20, 1592, being the same year as that play. The plot of this tragedy is in great measure borrowed from the first novel in a very scarce book, entitled "A courtlie Con-
"trouersie of Cupid's Cantels:
"conteyning fiae tragicall Histo-
"ries, very pithie, pleasant, piti-
"ful, and profitable: discoursed
"uppon wyth Argumentes of
"Loue, by three Gentlemen and
"two Gentlewomen, entermedled
"with diuers delicate Sonets and
"Rithmes, exceeding delightfull
"to refresh the Yrkesomnesse of
"tedious Tyme.

"Translated out of French, as
"neare as our English Phrase will
"permit, by H. VV. [Henry Wot-
"ton], Gentleman.

"At London, imprinted by
"Francis Coldock, and Henry
"Bynneman. Anno 1578."

From the same novel our author adopted the names of Soliman, Perseda, Erastus, Brusor, Piston, and Lucina. The character of Basilisco was of his own formation.

362. SOLOMON. *Serenata*, by Edward Moore. Music by Dr. Boyce. 4to. 1742; 4to. 1743.

363. SOLOMON. *Sacred Dram.* by Robert Huish. Svo. 1809. This is avowedly a translation from the German of Klopstock. But the total disregard that Mr. Huish has shown to quantity in his verse, may lead the reader to wish that he had contented himself with plain prose.

364. King SOLOMON'S WISDOM. Interlude. 4to. No date.

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Printed with other pieces attributed to Robert Cox, comedian.

365. *SOLON*; or, *Philosophy no Defence against Love*. Tragi-Com. by Martin Bladen. 4to. 1705. This piece was never acted, and was printed unknown to the author. The scene lies in Athens; and in the third act is a masque of *Orpheus and Eurydice*.

366. *SOLYMAN*. Trag. in five acts. Anon. Svo. 1807. Never acted.

367. *SOMEbody's COMEDY*. A MS. sold as part of the library of the late Mr. Arthur Murphy.

368. *SOMETHING TO DO*. Com. Acted at Drury Lane, Jan. 22, 1808, for the first and last time. This strange, incoherent production, which was justly condemned, we have heard ascribed to Mr. Prince Hoare; and, from its subject and tendency, conclude that it was an alteration from some German play. Not printed.

369. *THE SOMEWHAT*. A Dr. Piece, by Edward Barnard. Printed in a volume, entitled *Virtue the Source of Pleasure*, Svo. 1757.

370. *THE SOMNAMEULE*; or, *The Sleep-walker*. Com. translated from the French of Pont de Vile, by Lady Craven (now Margravine of Anspach), and printed at Strawberry Hill, 12mo. 1778, but not published. It was acted for a charitable purpose at Newbury. Lord Oxford, at whose press it was printed, has prefixed the following four indifferent lines:

"Translation does to genius not belong;
"But its own modesty repairs the wrong:
"And while it waves th' invention it
"could boast,
"It gains a virtue for a talent lost."

371. *THE SON-IN-LAW*. Farce, by J. O'Keefe. Acted at the Haymarket, 1779. The songs only printed. This piece was ex-

tremely successful in the representation, and does no little credit to the comic talents of its author.

372. *THE SONG OF SOLOMON*. Drama, by J. Bland. Svo. 1750.

373. *THE SONS*; or, *Family Feuds*. Trag. Play, by T. Jones. Svo. 1809. Never performed; nor should we suppose it would be often read. It is, indeed, prose run mad.

374. *THE SONS OF ANACREON*. Mus. Prel. Acted at Drury Lane, 1785. Not printed.

375. *THE SONS OF BRITANNIA*. Interlude, by Andrew Shirreffs. This was performed at Edinburgh, for the author's benefit, 1796 (not in the regular season).

376. *A SOP IN THE PAN*; or, *The Beau outwitted*. Farce, in two acts, taken from Cibber's comedy of *The Refusal*, by R. Oliphant, and performed at Liverpool in 1790.

377. *THE SOPHISTER*. Com. Anonym. 4to. 1639. This play was acted at one of the universities, and has a prologue spoken by Mercury, as the God of Eloquence, and addressed to the academical auditory. It is said to have been written by Dr. Zouch.

378. *SOPHOMANEAS*; or, *Joseph*. Trag. by Francis Goldsmith. Svo. No date. [Langbaine assigns 1640.] This is only a translation from Hugo Grotius, with critical remarks and annotations. Grotius, says Langbaine, "styles this a tragedy, notwithstanding it ends successfully; and quotes for his authority, Æschylus's *Danaides*, Euripides his *Alcestes*, *Ion*, *Heleno*, *Iphigenia among the Tauri*, and even Vossius his own *Art of Poetry*. Whether this opinion be to be controverted or no, I leave to the critics. Some people make it a question, whether it

"be lawful to make a dramatic
 "poem of a sacred argument.
 "and I have heard some people
 "of tender consciences speak
 "against this play, and *Christ's*
 "*Passion*, writ by the same au-
 "thor. But I think the follow-
 "ing opinion of the great Vossius,
 "printed before this play, may
 "satisfy them in this point: 'I
 "am of opinion (says he) it is
 "better to choose another argu-
 "ment than sacred; for it agrees
 "not with the majesty of sacred
 "things to be made a play and a
 "fable. It is also a work of very
 "dangerous consequence, to min-
 "gle human inventions with things
 "sacred; because the poet adds
 "uncertainties of his own, some-
 "times falsities; which is not only
 "to play with holy things, but
 "also to ingraft in men's minds
 "uncertain opinions, and now and
 "then false. These things have
 "place especially, when we bring
 "in God or Christ speaking or
 "treating of the mysteries of re-
 "ligion. I will allow more where
 "the history is taken out of the
 "Sacred Scriptures, but yet in the
 "nature of the argument is civil:
 "as if the action be of David
 "flying from his son Absalom;
 "or of Joseph sold by his breth-
 "ren, advanced by Pharaoh to
 "the government of Egypt, and
 "in that dignity adored by, and
 "made known unto, his brethren.
 "Of which argument is *Sophom-*
 "*paneas*, made by the most il-
 "lustrious and incomparable man
 "Hugo Grotius, ambassador when
 "he lived of the most gracious
 "Queen and kingdom of Swe-
 "den to the Most Christian King
 "of France: which tragedy, I
 "suppose, may be set for a pat-
 "tern to him that would handle

"an argument from the Holy
 "Scriptures."

"For the plot, the author has
 "acquainted the reader (before
 "the play), 'that the history is
 "recorded by Moses in *Genesis*,
 "chap. xlv. and xlv. with the
 "contexts there adjoining; *Psalm*
 "cx.; *Acts*, vii.: by Philo, in
 "the life of Josephus; by Jose-
 "phus, in the second book of
 "the *Jewish Antiquities*; and
 "partly by Justin, out of Trogius
 "Pompeius, the 36th book. It
 "is extant also in Astapanus, out
 "of Alexander Polyhistor, and in
 "Demetrius: the places you may
 "see in Eusebius his *Prepara-*
 "*tion to the Gospel*."

Q. Is not a chronogram meant
 by the capital letters of FRAN-
 CIS GOLDSMITH in the title-page of
Sophompaneas? The initials F
 and G are of course. The re-
 maining capitals MDCLII show,
 we think, that the date of this piece
 is 1652. Perhaps some conceit of
 this sort is intended by the odd let-
 ters on Shakspeare's tombstone.

379. SOPHONISBA. See WON-
 DER OF WOMEN.

380. SOPHONISBA; or, *Hanni-*
bal's Overthrow. Trag. by Nath.
 Lee. Acted at Drury Lane. 4to.
 1676; 4to. 1693; 4to. 1697. This
 tragedy is written in rhyme, yet it
 met with great applause, especially
 from the female and the more ten-
 der part of the audience. The
 loves of Sophonisba and Masinissa
 are delicately and affectingly ma-
 naged; but the author has greatly
 deviated from the idea history
 gives us of the characters of Scipio
 and Hannibal, in the manner he
 has here represented them, yet
 perhaps he might in some measure
 be drawn into this error by fol-
 lowing too closely the example set

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him by Lord Orrery in his romance of *Parthenissa*, wherein he has made Hannibal as much of a whining lover towards his Izadora, as Lee has done with regard to Rosalinda. The histories of Scipio and Hannibal are to be found by perusing Plutarch and Cornelius Nepos; and the story of Masinissa and Sophonisba is very nearly related by Petrarcha, in his *Trionfo d'Amore*, c. ii. The scene of the play, Zama.

381. SOPHONISEA. Trag. by James Thomson. 8vo. 1730. This play was acted at Drury Lane Theatre with very great applause, and is founded on the same story with the foregoing piece. Yet it was not without its enemies, a most severe criticism being published against it; and, to say truth, though the author has in good measure avoided the rants and wild extravagances which break forth continually in Lee's tragedy, yet at the same time he falls greatly short of him in poetical beauties and luxuriance of imagination. And on the whole it will not perhaps be doing Mr. Thomson any injustice to say, that had he never published his *Seasons*, and some other poems, but confined his pen to dramatic writing only, he would not have stood in that rank of poetical fame which he now holds in the annals of Parnassus. Dr. Johnson observes, that every rehearsal of this tragedy was dignified with a splendid audience, collected to anticipate the delight that was preparing for the public. It was observed, however, that nobody was much affected, and that the company rose as from a moral lecture; that it had upon the stage no unusual degree of success. Slight accidents will operate upon

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the taste of pleasure. There was a feeble line in the play;

O, Sophonisba, Sophonisba, O!

This gave occasion to a waggish parody,

O, Jenny Thomson, Jenny Thomson, O!

which for a while was echoed through the town.

Dr. Johnson likewise observes, he had been told by Savage, that of the prologue to *Sophonisba* the first part was written by Pope, who could not be persuaded to finish it, and that the concluding lines were added by Mallet.

382. THE SOPHY. Trag. by Sir John Denham. Acted at Black Friars. Fol. 1642; Svo. 1071. This tragedy is built on the same story in Herbert's *Travels*, on which Baron has constructed his tragedy of *Mirza*. *The Sophy*, however, was produced five years before *Mirza*, and the subject is very differently handled by the two authors. Baron objects on this account, that Denham has deviated from the truth of history in making Abbas die in his tragedy; whereas he really survived several years after the murder of his son. This, however, is no more than a *licentia poetica*, which has ever been considered warrantable, and which on the present occasion is made use of only for the sake of dramatic justice. The piece was acted with considerable success, and so much admired, that it gave Mr. Waller occasion to say of its author, "that he broke out like "the Irish rebellion, threescore "thousand strong, when nobody "was aware, or in the least suspected it."

383. SOPHY MIRZA. Tr. This play is on the same subject as Sir John Denham's. It was begun by

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Mr. Hughes, who wrote two acts of it, and finished by his brother-in-law Mr. William Duncombe, in the hands of whose family it now remains in manuscript.

384. *THE SOT*. Burl. Acted at the Haymarket. 8vo. 1775. See *SQUIRE BADGER*.

385. *THE SOUL'S WARFARE*, comically digested into scenes, &c. 4to. 1672. See *THE DIVINE COMEDIAN*.

386. *THE SOUTH BRITON*. C. of five acts. Performed at Smock Alley Theatre, Dublin. 8vo. 1774. The title-page of this piece speaks of it as the performance of a lady. It was acted at Covent Garden one night, for the benefit of Mrs. Bulkeley.

387. *SOUTH-SEA*; or, *The Biters Bit*. A Farce, by William Rufus Chetwood. 8vo. 1720. This piece was not intended for the stage, but only designed as a satire on the South-Sea project, and the inconceivable bubbles of that era of folly and credulity.

388. *SOUTHWARK FAIR*; or, *The Sheep-shearing*. An Opera, by Charles Coffey. 8vo. 1729. This piece consists only of three scenes, and is said to have been acted by Mr. Reynolds's Company from the Haymarket; but at what place it was presented, or with what success, we know not; although we are apt to conjecture that it might have been performed as a kind of droll at one of the booths in the Borough Fair.

389. *THE SPANIARD AND SIORLAMH*. A Tragedy, with other poems, by Preston Fitzgerald. Small 8vo. 1810. Never acted.

390. *THE SPANIARDS DISMAYED*; or, *True Blue for Ever!* Founded on the interlude of *Nancy*; or, *The Parting Lovers*. Acted at Covent Garden, 8vo. 1780.

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391. *SPANIARDS IN PERU*. Express by instrumentall and vocall musick, and by art of perspective in scenery. Represented daily at the Cockpit in Drury Lane, at three afternoone punctually. 4to. 1648.

392. *THE SPANIARDS IN PERU*; or, *The Death of Rolla*. Trag. translated from Kotzebue, by Anne Plumptre. 8vo. 1799. Never acted.

393. *THE SPANISH BARBER*; or, *The Fruitless Precaution*. Com. with songs, by G. Colman. Acted at the Haymarket, 1777. This is a very pleasing though farcical performance, and still continues on the stage. It was taken from the *Barbier de Seville* of Mons. Beaumarchais. N. P.

394. *THE SPANISH BAWD*, represented in *Celestina*; or, *The Tragick Comedy of Calisto and Melibea*; wherein is contained, besides the Pleasantnesse and Sweetenesse of the Stile, many philosophical Sentences, and profitable Instructions necessary for the younger Sort: Shewing the Deceits and Subtillties housed in the Bosomes of false Servants and Cunny-catching Bawds. Fol. 1631. This play is the longest that was ever published, consisting of twenty-one acts. It was written originally in Spanish, by El Bachiler Fernanda de Roxas de la Puebla de Montalvan, whose name is discoverable by the beginning of every line in an acrostic or copy of verses prefixed to the work. The translator also, James Mabbe, pretends to be a Spaniard, and has taken on himself the disguised name of Don Diego Puedescer. The scene lies in Spain.

395. *THE SPANISH CURATE*. Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This is a good comedy; and although it is not now on the list of acting plays,

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It was at many different times after the death of its authors revived, and always with success. The plot of Don Henrique, Ascanio, Violante, and Jacintha, is borrowed from Gerardo's *History of Don John*, p. 202; and that of Leandro, Bartolus, Amarantha, and Lopez, from *The Spanish Curate* of the same author, p. 214.

396. THE SPANISH CURATE. F. from Beaumont and Fletcher. Acted at Drury Lane, 1749. N.P.

397. THE SPANISH CURATE. Farce, altered from Beaumont and Fletcher. Acted at Covent Garden, 1783. Not printed.

398. SPANISH DOLLARS; or, *The Priest of the Parish*. Mus. Ent. by Andrew Cherry. Acted at Covent Garden, May 9, 1805, for the benefit of Mr. Incledon, and afterwards adopted by the house. Svo. 1806. Music by Davy.

399. THE SPANISH DUKE OF LERMA. A Play, by Henry Shirley. Entered on the book of the Stationers' Company, Sept. 9, 1653, but not printed.

400. THE SPANISH FIG. A play with this title was acted in 1601-2; but is not now known.

401. THE SPANISH FRYAR; or, *The Double Discovery*. Tragi-Com. by John Dryden. Acted at the Duke's Theatre. 4to. 1681; 4to. 1686; 4to. 1690. Langbaine charges the author of this play with casting a reflection on the whole body of the clergy in his character of Dominick the Fryar, and seems to imagine it a piece of revenge practised for some opposition he met with in his attempt to take orders. However that might be with respect to Mr. Dryden in particular, we cannot pretend to say; but this one point appears evident, viz. that the satire

thrown out in it is only general against those among the clergy who disgrace their cloth by wicked and unbecoming actions; and is by no means pointed at, or can any way affect, the sacred function in itself. That there have been such characters as Father Dominick among the priests of all religions, and more especially those of the Romish church, to whom the practice of confession affords more frequent opportunities and uninterrupted scope for such kind of conduct, no man in his senses will, we believe, attempt to deny; and if so, how or where can they be more properly exposed than on the stage? but can that be said to cast any reflection on the much greater number of valuable, well-meaning, and truly religious among the divine professors? No, surely. Yet the *qui capit ille facit* is a maxim so perfectly founded in truth, that we are ever apt to suspect some consciousness in themselves of the truth of particular satire in those persons who appear over-angry at hints thrown out in general only. This play considered in itself has perhaps as much merit as any that this author has given to the world. The characters of Torrismond and Leonora, in the tragic part, are tender and poetical; yet there are some ideas and descriptions thrown out by the latter towards the beginning of the third act, which are rather too warm and luxuriant to bear repetition on a public stage, and are therefore now omitted in the acting. But the whole comedy is natural, lively, entertaining, and highly finished both with respect to plot, character, and language. The scene lies in Aragon, and the plot of the comic parts is founded on a novel called *The Pilgrim*, written by M. St.

Bremond. This play has generally been successful whenever revived; yet, in the latter part of the author's life, he appears to have been dissatisfied both with it and with tragi-comedy in general. "Our English tragi-comedy (he observes) must be confessed to be wholly Gothic, notwithstanding the success which it has found upon our theatres; and in the *Pastor Fido* of Guarini, even though Corisca and the Satyr contribute somewhat to the main action. Neither can I defend my *Spanish Fryar*, as fond as I am otherwise of it, from this imputation: for though the comical parts are diverting, and the serious moving, yet they are of an unnatural mingle; for mirth and gravity destroy each other, and are no more to be allowed for decent, than a gay widow laughing in a mourning habit." He afterwards, noticing the proverb *Manum de tabula* from the painters, which signifies to know when to give o'er, says, "This rule I had before my eyes in the conclusion of *The Spanish Fryar*, when the discovery was made that the King was living; which was the knot of the play untied: the rest is shut up in the compass of some few lines, because nothing then hindered the happiness of Torrismond and Leonora. The faults of that drama are in the kind of it, which is tragi-comedy. But it was given to the people, and I never writ any thing for myself but *Antony and Cleopatra*."—*Preface to Fresnoy*.

The *Spanish Fryar* was much decried both by Dryden's enemies, and the adherents of the Duke of York, on its first representation.

The former said, it was mostly stolen from other authors; and the latter thought it trenched too much on the Popish religion. The witty Charles, however, thought otherwise: he said, in regard to the latter, that knaves in every profession should be alike subject to ridicule; and as to the first, he exclaimed, "God's fish! steal me such another play any of you, and I'll frequent it as much as I do the *Spanish Fryar*."

This play, however, being upon the stock-list when King William ascended the throne, the Queen unwittingly ordered it for representation at the time the King was in Ireland, and she was left regent; but the confusion arising from so many supposed allusions to her new situation, which occurred in the representation of it, was such as, perhaps, never occurred from theatrical accident before.

The facts are so curious, that we shall lay before our readers the following extract of a letter, written by Daniel Finch, second Earl of Nottingham, to a person of fashion, name unknown, announcing the particulars; a copy of which letter was in the possession of Dr. Percy, Bishop of Dromore, some years ago.

"The only day Her Majesty gave herself the diversion of a play, happened to be *The Spanish Fryar*, the only play forbid by the late King. Some unhappy expressions, amongst which those that follow, put her into the greatest disorder, and frequently forced her to hold up her fan, and often look behind, and call for her palatine and hood, or any thing she could think of, whilst those who were

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" in the pit before her * constantly
 " turned their heads over their
 " shoulders, to see how she bore
 " the application of what was
 " said.

" In one place, where the Queen
 " of Arragon is going to church
 " in procession, it is said, by a
 " spectator,

' Very good! she usurps the throne,
 ' Keeps the old King in prison, and, at
 the same time,
 ' Is praying for a blessing on the army.'

" Again :—

' 'T is observ'd at court who weeps, and
 who wears black,
 ' For good King Sancho's death.'

" Again :—

' Who is it that can flatter a court like
 this?
 ' Can I soothe tyranny? seem pleas'd to
 see my Royal Master
 ' Murder'd, his crown usurp'd—a distaff
 on the throne?'

" Again :—

' What title has this Queen but lawless
 force? and force
 ' Must pull her down.'

" Twenty more things were said
 " in the play, which faction ap-
 " plied to the Queen; and though
 " it never could be originally in-
 " tended, it furnished the town
 " with talk, till something else
 " happened," &c.

402. *THE SPANISH GIPSIE*.
 Com. by Thomas Middleton and
 William Rowley. Acted at Drury
 Lane and Salisbury Court. 4to.
 1653; 4to. 1661. The plot of
 this play with respect to the story
 of Roderigo and Clara, if not bor-
 rowed from, has at least a very
 near resemblance to, a novel of
 Cervantes, called *The Force of
 Blood*. The scene lies at Alicant.

* The King's box then was in the
 centre of the house.

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403. *THE SPANISH LADY*. Mu-
 sical Entertainment, by Thomas
 Hull. Acted at Covent Garden.
 Svo. 1765. This piece was ori-
 ginally written on receiving the
 news of a signal conquest gained
 in the Spanish West Indies by the
 English forces in 1762. It was
 afterwards acted in 1765, for the
 author's benefit. The story is taken
 from the old ballad, beginning

" Will you hear of a Spanish lady,
 " How she woo'd an English man?"

404. *THE SPANISH LOVERS*.
 Tragi-Com. by Sir William Da-
 venant; licensed Nov. 30, 1639.
 Not now known under this title;
 but supposed to be that which is
 printed under the title of *THE
 DISTRESSES*.

405. *THE SPANISH MORRIS*.
 Play, by William Haughton (as-
 sisted by Dekker and Day). Acted
 1599. Not printed.

406. *THE SPANISH PURCHASE*.
 Com. A play in the list of those
 destroyed by Mr. Warburton's
 servant.

407. *THE SPANISH RIVALS*.
 Musical Farce, by M. Lonsdale.
 Acted at Drury Lane. Svo. 1784.
 Music by Linley.

408. *THE SPANISH ROGUE*.
 Com. by Thomas Duffet. 4to.
 1674. This play is written after
 the manner of most of the French
 comedies, in rhyme. It is the
 best of all this author's dramatic
 works; yet met with very indif-
 ferent success. The scene in Spain.
 It is dedicated to Madam Ellen
 Guyn.

409. *THE SPANISH SOULDIER*.
 Trag. by Thomas Dekker. En-
 tered on the book of the Stationers'
 Company, May 16, 1631, by John
 Jackman; but, we believe, never
 printed. See *THE NOBLE SPA-
 NISH SOULDIER*.

410. SPANISH TRAGEDY. See JERONYMO.

411. THE SPANISH TRAGEDY; or, *Hieronimo is mad again: Containing the lamentable End of Don Horatio and Belimperia. With the pitifull Death of Hieronimo.* By Thomas Kyd. 4to. 1603; 4to. 1615; 4to. 1618; 4to. 1623; 4to. 1633; in Dodsley's *Collect.* 1780; and Hawkins's *Origin of the English Drama.* This play was the object of ridicule to almost every writer of the times. Philips and Winstanley ascribe it, but erroneously, to Thomas Smith. Heywood, however, declares it to be the production of Kyd. It had been acted several years before its appearance in print, and we are told, in Dekker's *Satiromastix*, that Ben Jonson originally performed the part of Hieronimo.

412. THE SPANISH VICEROY; or, *The Honour of Woman.* Com. by Philip Massinger. Entered on the book of the Stationers' Company, Sept. 9, 1653, and was among those destroyed by Mr. Warburton's servant.

413. THE SPANISH WIVES. Farce, of three acts, by Mrs. Mary Pix. 4to. 1696. The scene of this little piece is laid at Barcelona, and the plot of it borrowed from the same novel of *The Pilgrim*, on which that of *The Spanish Fryar* is also built. It was acted at Dorset Gardens.

414. THE SPARAGUS GARDEN. Com. by Richard Brome. Acted in the year 1635, by the then Company of Revels at Salisbury Court. 4to. 1640.

415. THE SPARTAN DAME. Trag. by Thomas Southern. Acted at Drury Lane. 8vo. 1719. This play was written the year before the Restoration; but, on what account we know not, pro-

hibited the stage till the above year, when it made its appearance with universal, and indeed merited, applause, and Mr. Southern, we are told, cleared 500*l.* by it. The subject of it is taken from Plutarch's Life of Agis, in which the character of Chelonis, with respect to the virtuous duties both of a wife and daughter, are a sufficient authority for the picture Mr. Southern has drawn of an excellent woman in the heroine of his tragedy. It is not now, however, on the acting list.

416. THE SPARTAN LADIES. Com. by Lodowick Carlell. For some mention of this play, see Humphry Moseley's Catalogue, at the end of Middleton's comedy of *More Dissemblers besides Women*; the only place in which we find it named. It was entered on the book of the Stationers' Company, Sept. 4, 1646.

417. SPECULATION. Com. by F. Reynolds. Acted with success at Covent Garden. 8vo. 1795, 1796. This piece justly satirizes those swindling speculators and projectors, which, to the misfortune of our times, are daily starting up in every part of the town. There is no want of comic effect in this piece in its stage performance; though the critic, on perusing it, may exclaim against the violations of dramatic law, with which it abounds.

418. SPEECHES AT PRINCE HENRY'S BARRIERS. By Ben Jonson. Fol. 1640; 8vo. 1756. These speeches are not much dramatic, being only some compliments paid to Prince Henry, the eldest son of King James I.; but as they are printed with the rest of Jonson's works, we could not help thinking them deserving of a mention here.

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419. **THE SPEECHLESS WIFE.** Musical Drama. Acted at Covent Garden, May 22, 1794. This piece was founded on Prior's poem of *The Ladle*, which had been before dramatized by Mr. Andrews, in a piece called **BELPHEGOR**, acted at Drury Lane. Condemned the first night. Not printed.

420. **SPEED THE PLOUGH.** C. by Thomas Morton. Acted, with great success, at Covent Garden. 8vo. 1798, 1800. This is a very entertaining and well-written play, and contains a few good sketches of character; particularly in the persons of Sir Abel Handy and his son, Farmer Ashfield and his wife. It is still, and will long continue to be, on the stock-list of acting plays.

421. **THE SPENCERS.** Play, by Henry Porter. Acted in 1598. Not printed.

422. **THE SPENDTHRIFT.** C. Anonymous. 1680. This is mentioned only in *The British Theatre*.

423. **THE SPENDTHRIFT.** C. by Matthew Draper. Acted at the Haymarket. 8vo. 1731. The hint of this play is taken from Shakespeare's *London Prodigal*.

424. **THE SPENDTHRIFT.** C. translated from the French, and printed in Foote's *Comic Theatre*, vol. i. 12mo. 1762.

425. **THE SPENDTHRIFT; or, A Christmas Gambol.** Farce, by Dr. Kenrick. Acted at Covent Garden, 1778. Not printed. This was taken from Charles Johnson's *Country Lasses*, and was acted only two nights.

426. **THE SPENDTHRIFT; or, The Female Conspiracy.** Com. by Samuel Foote. Performed at the Haymarket (not in the regular season), 1781, on the same evening with *The Romp*. The former piece, we conclude, was no other

than that of the same name, translated from the French, in the collection called Foote's *Comic Theatre*.

427. **THE SPIGHTFUL SISTER.** Com. by Abraham Bailey. 4to. 1667. The author of this play is allowed by both Langbaine and Jacob to be free from plagiarism, what he has written being all his own, and his characters, particularly those of Lord Occus and Winifred, to be truly original. Jacob, however, concludes, and with reason, from its being printed without either prologue, epilogue, or dedication, that it never made an appearance on the stage.

428. **THE SPIRIT OF CONTRADICTION.** Farce, of two acts, by a Gentleman of Cambridge. 8vo. 1760. This farce made its appearance at the Theatre Royal in Covent Garden, but with very little success. Nor indeed did it deserve a better fate than it met with; there being neither plot, character, wit, humour, nor language, through the whole, excepting some little of the virago spirit kept up in the character of Mrs. Partlett; who, from the making it a settled principle to contradict to the utmost the inclinations of every other person, is tricked into the compelling her daughter to a match with the man she loves, but to whom her mother is made to believe she has the utmost dislike. It would appear, from Wilkinson's *Memoirs*, that this farce was the production of Mr. Rich; but see *Diddin's Professional Life*, vol. i. p. 24.

429. **THE SPIRIT OF THE TIMES.** See **THE POINT OF HONOUR**.

430. **THE SPIRITUAL MINOR.** Com. 8vo. 1763. A low and stupid imitation of Foote's *Minor*.

431. **THE SPLEEN; or, Islington**

Spa. A Comic Piece, of two acts, by George Colman. Performed at Drury Lane. 8vo. 1776. A farce which will not lessen the established fame of its ingenious author, though it did not meet with equal success with other of his performances. It was acted fourteen or fifteen nights. It was in the prologue to this piece that Mr. Garrick first publicly hinted at his intention to retire from the stage. After describing a tradesman quitting his business, to enjoy the air at Islington, he adds,

“ The master of *this shop*, too, seeks
repose,
“ Sells off his stock in trade, his verse
and prose,
“ His daggers, buskins, thunder, light-
ning, and old clothes. }
“ Will he in rural shades find ease and
quiet?
“ Oh no!
“ He ’ll sigh for Drury, and seek peace
in riot.”

432. *THE SPOILED CHILD.* C. from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

433. *THE SPOILED CHILD.* F. This piece, first acted March 22, 1790, at Drury Lane, for Mrs. Jordan’s benefit, and which, though it has little intrinsic merit, is still frequently performed, both at Drury Lane and Covent Garden Theatres, we have heard ascribed to Mrs. Jordan, to Mr. Ford, and to several other authors. When it was performed at Liverpool, however, in the year 1790, it was repeatedly advertised as the work of Isaac Bickerstaff. 8vo. 1805. There is also a pirated edition, Dublin, 8vo. 1799.

434. *SPORT UPON SPORT.* See *THE WITS.*

435. *THE SPOUTER; or, The Double Revenge.* Comic Farce, in

three acts, by Henry Dell. 8vo. 1756.

436. *THE SPOUTER; or, The Triple Revenge.* Comic Farce, in two acts. 8vo. 1756. A whimsical production, by Mr. Murphy, with the connivance of Mr. Garrick. The chief personages in this piece were designed as representations of living authors and managers. Garrick himself, Rich, Foote, and young Cibber, are all the objects of its merriment, which is unmingled with offensive severity; as will be supposed from the circumstance of those leaders having been privy to the publication. This piece, we observe, is omitted in a collection of his works, made by Mr. Murphy, in 7 vols. 8vo. and published in 1786.

437. *SPRIGS OF LAUREL.* Com. Op. by John O’Keeffe. Acted, with good success, at Covent Garden, 1793. 8vo. 1798. This was afterwards altered, and acted under the title of *THE RIVAL SOLDIERS.* It contains many pleasant strokes of humour, and some generous sentiment, and is still occasionally performed.

438. *THE SPRING.* Pastoral, by James Harris. Acted at Drury Lane. 4to. 1762. See *DAPHNIS AND AMARYLLIS.*

439. *SPRING VALLEY; or, The Disguised Lieutenant.* Interlude, in two acts, interspersed with songs, printed in the second volume of a novel entitled *The West Indian; or, Memoirs of Frederic Charlton*; 12mo. 1787. It is mentioned in the title-page as having been performed at a private theatre.

440. *SPRING’S GLORY, vindicating Love by Temperance, against the Tenet, “ sine Cerere et Baccho “ friget Venus.”* Moralized in a Maske, by Thomas Nabbes. 4to.

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1638, 1639. The title of this piece so amply explains the subject it is written on, that we need say nothing more in regard to it. At the end of it are printed Poems, Epigrams, Elegies, and Epithalamiums, of the same author.

441. SQUIRE BADGER. Burletta, in two parts. Acted at the Haymarket. 8vo. 1772. The music of this piece was composed by Dr. Arne, who probably also wrote the words. It is taken from Fielding's *Don Quixote in England*, and was afterwards brought out under the title of *The Sot*, 8vo. 1775.

442. SQUIRE BASINGHALL; or, *The Cheapside Beau*. Com. Acted at Lincoln's Inn Fields, 1735. Not printed.

443. THE SQUIRE BURLESQUED; or, *The Sharpers outwitted*. Com. by Bartholomew Bourgeois. 8vo. 1765.

444. THE SQUIRE OF ALSATIA. Com. by Thomas Shadwell. Acted by their Majesties Servants. 4to. 1688. This play is founded on the *Adelphi* of Terence, the characters of the two elder Belfonds being exactly those of the Micio and Demea, and the two younger Belfonds, the Eschinus and Ctesiphon of that celebrated comedy. Mr. Shadwell has however certainly, if not improved on those characters in their intrinsic merit, at least so far modernized and moulded them to the present taste, as to render them much more palatable to an audience in general, than they appear to be in their ancient habits. This play met with good success, being originally acted thirteen successive days. The scene lies in Alsatia, the cant name for White Friars; and the author has introduced so much of the cant or gamblers' language, as to have rendered it necessary to pre-

fix a glossary for the leading the reader through a labyrinth of uncommon and unintelligible jargon. See THE CHOLERIC MAN.

445. SQUIRE OLD-SAPP; or, *The Night Adventurers*. Com. by Thomas Durfey. Acted at the Duke's Theatre. 4to. 1679. This play is greatly obliged to several novels and to other dramas for the composition of its plot, which is very intricate and busy. For instance, the character of Squire Old-Sapp, and the incident of Pimpo's tying him to the tree in the first act, is borrowed from *The Comical History of Francion*. Tricklove's cheating Old-Sapp with the bell, and Pimpo's standing in Henry's place, is related in Boccace's Novels, Dec. 7. Nov. 8. and in Fontaine's Tale of *La Gageure des trois Commeres*: and Tricklove's contrivance with Welford for having Old-Sapp beaten in her clothes in the same act, and which is also an incident in Fletcher's *Women pleas'd*, Ravenscroft's *London Cuckolds*, and some other comedies, is evidently taken from Boccace, Dec. 7. Nov. 7.

446. SQUIRE TRELOOBY. Com. Acted at the Haymarket in 1706, with good success. 8vo. 1734. Whincop and Egerton ascribe it to Sir John Vanbrugh; Downes says, it was the joint work of Vanbrugh, Congreve, and Walsh, and the title-page mentions them as its authors. See MONSIEUR DE PORCEAUGNAC.

447. THE STAGE-BEAUX TOSS'D IN A BLANKET; or, *Hypocrisy à-la-Mode*. Com. Anonym. 4to. 1704. This piece, though without a name, was written by the humorous Tom Brown. It consists of three acts only, and is a satire on Jeremy Collier, who wrote a severe book against the

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stage and dramatic writers, called *A short View of the Immorality and Prophaneness of the English Stage*. Mr. Brown has dedicated his piece to Christopher Rich, Esq. patentee of the Theatre Royal, and father of a late patentee of Covent Garden Theatre. We scarcely need add, that it was never acted. The running-title is, *The Beaux of the Stage toss'd in a Blanket*.

448. THE STAGE COACH. F. by George Farquhar. 4to. 1705. In this diverting little piece he was assisted by Mr. Motteux; yet, after all, it is nothing more than a plagiarism; the whole plot of it, and some entire scenes, particularly one between Captain Basil and Nicodemus Somebody, being borrowed from a little French piece, called *Les Carrosses d'Orleans*. The scene is laid in an inn on the road, and the time about three hours, viz. from the coming-in of the coach to its stage, till about midnight.

449. THE STAGE MUTINEERS; or, *A Playhouse to be Let*. A Tragi-Comi-Farcical Ballad Opera. Acted at Covent Garden. Anon. 8vo. [1733]. This piece is only a burlesque on a contest between Mr. Highmore, the manager of Drury Lane Theatre, and his performers; at the head of the male-content part of whom Mr. Theophilus Cibber at that time stood in a very conspicuous light, and is in this piece characterized by the name of Ancient Pistol, all the speeches put into his mouth being thrown into the bombastic or mock tragedy style, which Shakspeare has given to that character in his two parts of *Henry IV.* and *The Merry Wives of Windsor*. As in all disputes of this kind both sides are generally to blame, we shall not here attempt to enter on the

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merits of the cause, but content ourselves with observing, that the farce under our present consideration seems to be written in favour of the performers. The scene lies in the playhouse at the time of rehearsal.

450. THE STAGE PRETENDERS; or, *The Actor turn'd Poet*. Farce. To which is annexed, "A Sessions of the Poets on the Death of "Mr. Rowe." 8vo. 1720.

451. THE STAPLE OF NEWS. Com. by Ben Jonson. Fol. 1631; 8vo. 1756. This play, though not printed till the above date, was first acted in the year 1625. Jonson has introduced in this comedy four Gossips, by way of interlocutors, who remain on the stage during the whole representation, and make comments and criticisms on all the several incidents of the piece. It, however, is not the only instance of this kind of conduct; he having done the very same thing in two other plays, viz. *Every Man out of his Humour*, and *The Magnetic Lady*; and Fletcher, in his *Knight of the burning Pestle*, has followed the very same example. Scene, London. It is entered on the book of the Stationers' Company, April 14, 1626.

452. STARNO. This is the third of three plays, published as *Dramatic Sketches of the Ancient Northern Mythology*, by F. Sayers, M. D. 4to. 1790. A chieftain vows, before battle, to sacrifice his noblest prisoner to Hesus, a Celtic deity. The captive proves to be the lover of his daughter; who, after vainly attempting to obtain from her father the life of Kelric, kills herself in despair.

453. THE STATE FARCE; or, *They are all come Home*. 8vo. 1757; 1758. A ridicule of the abortive expedition to the coast of

France, under the command of Admiral Sir Edward Hawke, and General Sir John Mordaunt.

454. *THE STATE JUGGLER; or, Sir Politic Ribband.* A new Excise Opera. Anonym. 8vo. 1733. This is one of those pieces in which Sir Robert Walpole, then prime minister, was abused, in regard to the jobs which the public imagined were going forwards with respect to the excise and other branches of the public revenues.

455. *THE STATE OF INNOCENCE, AND FALL OF MAN.* Op. by John Dryden. 4to. 1676; 1677; 1692. This piece was never performed, the subject being too solemn, and the characters of a nature that would render it almost blasphemy for any person to attempt the representation of them. It is written in heroic verse or rhyme, and the plot is founded on Milton's *Paradise Lost*, from which Dryden has even borrowed many beauties in regard to his language and sentiments. Some of the nicer and more delicate critics have found fault with this opera, charging the author with anachronism and absurdity, in introducing Lucifer conversing about the world, its form, matter, and vicissitudes, at a time previous to its creation, or at least to the possibility of his knowing any thing concerning it. And indeed Mr. Dryden seems himself to have been aware of its lying open to such kind of objections, by his having prefixed to it an apology for *Heroic Poetry*, and for the *Licentia Poetica*, of which he had indeed made a most ample use in this piece. On the whole, however, it has undoubtedly great beauties, and is very highly commended by Nathaniel Lee, in a copy of verses published with it; nor is it at all detracting

from its merit to own, that we are by no means blind to some few faults that it may have. As Dr. Johnson truly observes, it is termed by Dryden an opera: it is rather a tragedy in heroic rhyme, but of which the personages are such as cannot decently be represented on the stage. Some such production was foreseen by Marvel, who writes thus to Milton:

“Or if a work so infinite be spann’d,
“Jealous I was that some less skilful hand
“(Such as disquiet always what is well,
“And by ill-imitating would excel)
“Might hence presume the whole creation’s day
“To change in scenes, and show it in a play.”

It is one of Dryden's hasty productions; for the heat of his imagination raised it in a month. Of the dedication, to the Duchess of York, Dr. Johnson justly remarks, that it is “an attempt to mingle
“earth and heaven, by praising
“human excellence in the language of religion.” We shall transcribe a line or two, that will justify this censure: “Your person (says he) is a Paradise, and
“your soul a cherubin within, to
“guard it.—Your person is so admirable, that it can scarce receive addition when it shall be
“glorified; and your soul, which
“shines through it, finds it of a
“substance so near her own, that
“she will be pleased to pass an
“age within it, and to be confined to such a palace,” &c.

456. *THE STATE OF PHYSIC.* Com. Anonym. 8vo. 1742. This piece was never acted, nor do we know who was the author; yet we conjecture it must have been some person of the faculty, since, if we may be allowed a paltry quibble, it is apparent, that even in the very title-page, to make use of

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the vulgar phrase, *He talks like an apothecary*.

457. THE STATE PUPPET-SHOW; called *The Humours of Punch's Resignation*. Performed by rich and large figures, at the Old Theatre, near Pall Mall. Svo. No date [1741]. A political satire.

458. THE STATESMAN. Farce, by John Dent. A piece, with this title, was repeatedly announced for performance, at Drury Lane, in the season of 1781-2; but was never brought out. Not printed.

459. THE STATESMAN FOILED. A Musical Com. of two acts, by Robert Dossie; performed at the Haymarket. Svo. 1768. The music by Mr. Rush. This farce is a miserable production.

460. THE STATUE. Musical Entertainment, by Charles Dibdin. Acted at the Circus. Not printed.

461. THE STATUE FEAST. Play, in two acts, altered from Moliere by Lady Craven, and performed at Benham House, the seat of Lord Craven, by their children, 1782. N. P.

462. THE STATUTE. Pastoral Masque. Privately performed, with applause. Svo. 1777.

463. STELLA. Drama, translated from the German of Göethe. Svo. 1798. Never performed.

464. STELLA. A Drama, in five acts, from the German of Göethe, by Benjamin Thompson. Svo. 1801. Never acted. The hero of this piece deserts one wife to marry another, then deserts the second; and on returning, after an absence of some years, finds both wives at once, who, in the most accommodating manner, agree to live together, and share the truant husband between them! After this, it is unnecessary to say any thing about the sense and

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morality of *Stella*. The dialogue has some brilliant parts, but is generally insipid.

465. King STEPHEN, *the History of*. A Play, by William Shakespeare. Entered on the book of the Stationers' Company, June 29, 1660, but not printed. It cannot but be a subject of regret, that this performance is lost to the world. Should it exist in any library, it is hoped that the proprietor will gratify the general curiosity by the publication of it.

466. THE STEPMOTHER. Tragi-Com. by Sir Robert Stapylton. 4to. 1664. Acted at Lincoln's Inn Fields, by the Duke of York's servants. Though Sir Robert did not put his name to this play, yet the prologue, which expressly declares it to be written by the author of *The Slighted Maid*, authorizes our giving the credit of it to this gentleman. The scene lies at Verulam, or St. Alban's; and the instrumental, vocal, and recitative music, was composed by Mr. Locke. Two masques are inserted in the body of the play, viz. one in the third act, called *Apollo's Masque*, the scene of which is a grove, wherein are a laurel-tree and three poplar-trees; the other is called *Diana's Masque*, in which a hawthorn-tree is made the grand scene of action.

467. THE STEPMOTHER. Trag. by the Earl of Carlisle, K. G. Svo. 1800. Scene, Poland. This piece never appeared on the stage; though, from the prologue and epilogue, we may suppose such had once been the noble author's intention. The plan is, we believe, original: it turns on the melancholy event of a father and son, instigated by a cruel and revengeful woman, inflicting mutual death;

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a catastrophe that was perhaps thought too afflicting for representation. The characters are strongly marked, and the events follow one another in succession, and without confusion. The language is various, adapted to the characters; in some, elegant and poetical; in others, familiar and prosaic. There is no intricacy of plot; and the introduction of supernatural beings seems to have been unnecessary, because it does not increase the interest. In the character of the Countess are exhibited the workings of a mind intrepidly vicious. The third act opens with a soliloquy, in which the Countess unveils her purpose. At this moment Lord Henry, her confident, enters: she darkly prompts him to the task of murdering her husband, and endeavours to conquer his reluctance, by recalling to his mind that he had confederated with her in the murder of Henriques, and that, since that hour, no terror had clouded their happiness, or interrupted their slumbers. The reply Lord Henry makes to the Countess delineates, with masterly and impressive touches, the remorse that haunts and terrifies him, in the form of the murdered spectre. Modern literature has nothing to offer that is superior to this portrait of a guilt-distracted mind.

Countess.

——I have heard

Of no convulsive heavings of the tomb,
To set its tenant free, and scare our
slumbers.

Henry.

Thy rest, then, has been tranquil? calm
thy nights and days?

Countess.

What should disturb them?

Henry.

——The pale form

That's never absent from these tortur'd
eyes.

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Countess.

O childish vision!—and you view this
spectre?

Henry.

Oh! I have seen it take all shape and
size:

Sometimes as it did fill the mortal case
That nature gave it;—anon, 'twould
dwindle

Into so small a speck, that I have marvel'd
How, with my eyes, I have pursu'd its
changes:

And yet, in that appalling miniature,
Most horribly distinct. Lady, have done
With blood. Again, it was but yesterday,
As I do live, it met me like a giant,
Striding the valley's space. 'T was out-
line all,

For substance it had none: through its
grey film

I view'd the distant prospect; yet there
was

One spot opaque, one spot that sadly
mark'd

Where once a nobler heart had beat;
but now,

Wither'd and gone: in that dark bed of
gore,

You might have found the dagger that
you lent me!

Lady, no more of blood—no more of
blood.

468. THE STEPMOTHER'S TRAGEDY. Play, by Henry Chettle. Acted 1599. Not printed.

469. STEWKLEY. A Play, as we find by Henslowe's Register, acted Dec. 11, 1596.—It is probable, that this entry meant either THE BATTLE OF ALCAZAR, or THE LIFE AND DEATH OF CAPTAIN THOMAS STUKELEY.

470. THE STOCK-JOBBER; or, The Humours of Exchange Alley. Com. of three acts [by W. R. Chetwood]. 8vo. 1720. This is one more of the pieces written on the follies of the year 1720; but which, like the rest of them, was never acted. Indeed, it does not appear to have been intended for the stage, but merely as a satire on the South-Sea project.

471. THE STOLEN HEIRESS; or, The Salamanca Doctor out-

plotted. Com. by Susanna Centlivre. Acted at Lincoln's Inn Fields. 4to. No date. [1703.] Scene, Palermo. From this piece Mrs. Cowley seems to have borrowed the hint of *Who's the Dupe?*

472. *THE STONE-EATER.* Int. by C. Stuart. Acted at Drury Lane. A piece of temporary nonsense. Svo. 1788. Holdfast, believing in the prediction of a fortune-teller, thinks that his daughter is destined to marry a stone-eater, and is happy in the idea that his son-in-law can be so cheaply provided for. Captain O'Thunder was born at Stoney Batter, and has lived by the Black Rock, near Dublin; this the old man fancies must be the stone-eater: but Captain Leek was born in Flintshire; and this must be another stone-eater. To decide between them, a collation of marble is ordered; and by such mummery did the piece obtain (as the title tells us) "universal applause."

473. *STONZHENGE.* Pastoral, by John Speed. Acted before Dr. Richard Baylie, the president and fellows of the college of St. John's, Oxford, in their common refectory, at what time, says Wood, the said Doctor was returned from Salisbury, after he had been installed dean thereof, anno 1630. Not printed.

474. *THE STORM.* Dram. in three acts. Svo. 1799. [By Mr. Holford.] Printed with *THE CAVE OF NEPTUNE*, and other poems.

475. *THE STRANGE DISCOVERY.* Tragi-Com. 4to. 1640. This play has the letter J. G. Gent. prefixed to it as the initials of the author's name, and in some copies of this very edition the name J. Gough at length. The plot,

and great part of the language, is taken from "the tenth book of *Theagenes and Chariclea*, or *Heliodorus's Ethiopic History*, which is looked on as one of the most ancient, and is unquestionably one of the finest romances extant. It is to be had in English, the first five books being translated by a person of quality, the remaining five by Mr. Tate, Svo. 1680: The scene, in the beginning and end of this play, lies in Ethiopia; in the other parts of it, in England and Greece. There is an edition of this play in 1717, by C. G.—perhaps Charles Gildon.

476. *STRANGE NEWS OUT OF POLAND.* Play, by Wm. Haughton (assisted by ——— Peit). Acted 1600. Not now known.

477. *THE STRANGER.* Com. freely translated from Kotzebue's German comedy of *Misanthropy and Repentance*. By A. S[chin]k. Svo. 1798. Never performed. Mr. S. had submitted his piece to the managers of Drury Lane, who (after keeping it ten days) returned it, as not likely to succeed in representation. The translator, however, accuses them of having acted unfairly towards him, by bringing out a piece soon afterwards, "with scarcely any alteration from his own manuscript, except in the names of the characters, and with the addition of a song and some dancing." He goes on to charge the managers with "the undisguised appropriation of the whole of his play." But this gentleman (like many other complaining authors) seems to forget that the same original was as accessible to other persons as to himself. Mr. Thompson's [see the next article] was a better translation, and therefore justly preferred. In one respect, we think Mr.

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Schink has improved on the original, in having made the fugitive wife stop short of the full measure of guilt, with which Kotzebue leaves her charged. "I am that wretch who eloped (she says); and although I returned and saw my error, *just before the purpose of my deceiver was accomplished*; yet even the elopement from so kind a husband is a most frightful crime."

478. **THE STRANGER.** Drama, altered from the German of Kotzebue, by Benjamin Thompson, and acted at Drury Lane. 8vo. 1798. This play had a great run, and is again printed in *The German Theatre*, vol. i. 8vo. 1802.

479. **THE STRANGER**; or, *Misanthropy and Repentance*. Dram. in five acts, translated by George Papendick, from the German of Kotzebue. Never acted. 8vo. 1798. This is the only unaltered translation of Kotzebue's play that has been published; and it will be found at once faithful to the original, and well reconciled to the English idiom.

480. **THE STRANGERS AT HOME.** Com. Op. by James Cobb. Acted at Drury Lane. Music by Linley. 8vo. 1786. This opera, which sets probability frequently at defiance, had the advantage of some excellent music, and was fortunate in introducing that inimitable performer, Mrs. Jordan, as a singer on the stage; being the first musical character that she ever appeared in before a London audience. It was acted eleven nights, with little interruption. See **ALGERINE SLAVES**.

481. **LA STRATAGEMMA**; or, *The Stratagem*. T. C. B. No date.

482. **THE STRATAGEMS OF HARLEQUIN.** See **RURAL SPORTS**.

483. **THE STRATFORD JUBILEE.**

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Comedy, of two acts, by Francis Gentleman, as it hath been lately exhibited at Stratford upon Avon, with great applause. To which is prefixed, *Scrub's Trip to the Jubilee*. 8vo. 1769. There is little or no merit in this piece. In his preface to it the author had attempted grossly to asperse Mr. Garrick, though under very recent pecuniary obligations to him; but the offensive passages were erased by a bookseller.

484. **STREANSHALL ABBEY**; or, *The Danish Invasion*. Play, by Francis Gibson. Acted and printed at Whitby. 8vo. 1800. This piece has considerable merit, and is well calculated to promote sentiments of virtue and patriotism.

485. **THE STROLLERS.** Farce. Acted at Drury Lane. 12mo. 1727. This is only an extract of some particular scenes from a comedy written by John Durant Breval, called *The Play is the Plot*, published in 1718. It has sometimes been acted with the addition of another little piece, called *The Mock Countess*.

486. **THE STROLLER'S PACKET BROKE OPEN.** 12mo. 1741. This is nothing more than a small collection of drolls, calculated for Bartholomew Fair, and other fairs and country villages, being certain select scenes borrowed from different comedies, and put together so as to form short pieces, easily represented by four or five persons only, in the very same manner as those published by Kirkman and Cox, and mentioned in a subsequent part of this work, under the title of **THE WITS**. The pieces contained in this collection are only seven. Their titles, and the dramas they are borrowed from, are as follow:

(1.) *The Biker birk'd*; or, *The*

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Banquet of Wiles—from *The Woman's Revenge* of C. Bullock.

(2.) *The Braggadocio*; or, *His Worship the Cully*—from Congreve's *Old Bachelor*.

(3.) *The Feign'd Shipwreck*; or, *The Imaginary Hir*—from *The Elder Brother* of Beaumont and Fletcher.

(4.) *The Guardians overreach'd in their own Humour*; or, *The Lover metamorphos'd*—from Mrs. Centlivre's *Bold Stroke for a Wife*.

(5.) *The Litigious Suitor defeated*; or, *A New Trick to get a Wife*—from Bullock's *Woman's a Riddle*.

(6.) *The Sexes mismatch'd*; or, *A New Way to get a Husband*—from Southern's *Oroonoko*, and the *Monsieur Thomas* of Beaumont and Fletcher.

(7.) *The Witchcraft of Love*; or, *Stratagem upon Stratagem*—from Mrs. Centlivre's *Man's bewitch'd*; or, *The Devil to do about her*.

487. *THE STUDENT A LA MODE*. Opera. Acted at Covent Garden. 8vo. 1754. It is a translation of *Lo Studenta alla Moda*.

488. *THE STUDENTS*. Com. altered from Shakspeare's *Love's Labour Lost*, and adapted to the stage. 8vo. 1702.

489. *THE STUDENTS*; or, *The Humours of St. Andrew's*. A Farce, by James Stewart. Acted at the Haymarket. 8vo. 1779.

490. *THE STUDENTS*. Com. in three acts. 8vo. 1779. Anon. We do not find that this piece was ever represented on the stage.

491. *THE STURDY BEGGARS*. A New Ballad Opera. Dedicated to the Lord Mayor, Aldermen, &c. of London. 8vo. 1733. This piece was written on occasion of the Excise Bill.

492. *STURGEFLATTERY*. A Play

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with this strange title is mentioned by Henslowe, as having belonged to the stock of the Rose Theatre.

493. *THE SUBJECTS' JOY FOR THE KING'S RESTORATION*. A Sacred Maque, by Dr. Anthony Sadler. 4to. 1600; gratefully made public for His Sacred Majesty. The plot of this piece is founded on the 1st Kings, ch. xi. 12. and 2 Chronicles, ch. xiii. And the scene, for the land, in *Canaan*; for the place, in *Bethel*; and for the person, in *Jeroboam*.

494. *THE SUCCESSFUL PIRATE*. A Play, by Charles Johnson. Acted at Drury Lane. 4to. 1713. This play is taken from an old one, written by Lodowick Carlell, called *Arviragus and Philicia*. The scene, the city of Saint Lawrence in the island of Madagascar. The hero of this drama was the famous pirate Captain Avery, who at this juncture was represented in Europe as one who had raised himself to the dignity of a king, and was likely to be the founder of a new monarchy; having, as it was said, taken immense riches and married the Great Mogul's daughter, who was taken in an Indian ship, which fell into his hands, and by whom he had several children. He was also said to live in great state, to have built forts, erected magazines, and to have become master of a stout fleet; in short, exercising every act of royalty. John Dennis, who spared no one, wrote to the Master of the Revels a letter, expostulating with him for his conduct, in licensing this play, which he considered as a prostitution of the stage, an encouragement to villany, and a disgrace to the theatre.

495. *THE SUCCESSFUL STRANGERS*. Tragi-Com. by William Mountfort. Acted at Drury Lane.

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4to. 1690. This play is much superior to *The Injur'd Lovers* of the same author, and was well received; yet he is by no means clear from the charge of plagiarism with regard to his plot, however original his language and conduct of the piece may be; the design of the catastrophe being evidently borrowed from Scarron's Novel, called *The Rival Brothers*.

496. *SUCH THINGS ARE*. Play, by Elizabeth Inchbald. Acted with great success at Covent Garden, 1787. Svo. 1788. The principal character of this piece (Haswell) was intended as a scenic representative of the late philanthropic Mr. Howard. Scene, the island of Sumatra, in the East Indies.

497. *SUCH THINGS HAVE BEEN*. Interl. Acted at Covent Garden, March 31, 1789. Not printed. This piece (said to have been written by Mr. Ryder) was merely an alteration from Jackman's farce, called *THE MAN OF PARTS*; or, *A Trip to London*; and was acted for Mr. Ryder's benefit, but never repeated.

498. *SUCH THINGS WERE*. Trag. by Prince Hoare. Acted at Bath, 1788. This piece, founded on the story of Kirk's cruelty, was performed at Drury Lane in 1796, under the title of *JULIA*; or, *Such Things were*; for Mrs. Siddons's benefit. Not printed.

499. *SUDDEN ARRIVALS*; or, *Too busy by Half*. Comedy, by James Cobb. Performed at the Lyceum, 1809, with a considerable degree of applause. Not printed. The O. P. riot at Covent Garden Theatre coming to a termination during the early run of this piece, occasioned, as might be expected, the town to flock in crowds to the New Theatre, from which the real lovers of the drama

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had felt themselves excluded by riot ever since its opening; and so happy were they to hail the restoration of peace and harmony, by which they were enabled to enjoy their usual scenic treat, that the Lyceum, as well as every other public place of amusement, was for a time totally neglected; and this comedy having been brought forward under such unfavourable circumstances, its success was not equal to that of most of Mr. Cobb's former productions.

500. *THE SUICIDE*. A Com. in four acts, by George Colman. Acted at the Haymarket, 1778. Not printed. The author of this piece might be considered as one of the best judges of stage writing of any dramatist of his time. Although none of the characters can be spoken of as new, yet the business of the drama is conducted with so much judgment, that we cannot but esteem this very pleasing comedy as little inferior to the best of Mr. Colman's productions. The character of Wingrave, an undertaker, seems borrowed from Sable, in Steele's *Funeral*; and although he fell short of his ingenious precursor, Mr. Colman to a certain degree succeeded in producing mirth from a subject the most serious that can be contemplated. The quarrelling scene between the poet and the player, is taken from *Joseph Andrews*, and the duel from *The Coxcomb* of Beaumont and Fletcher.

501. *THE SULLEN LOVERS*; or, *The Impertinents*. C. by Thomas Shadwell. Acted with extraordinary success, at the Duke of York's Theatre. 4to. 1668. The author owns in his preface that he had received a hint from the report of Moliere's *Les Facheux*, on which he had founded the plot of

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this comedy; but at the same time declares, that he had pursued that hint in the formation of great part of his own play before the French one ever came into his hands. Be this, however, as it may, he has certainly made very good use of whatever assistances he borrowed, having rendered his own piece extremely regular and entertaining. The place of the scene, in London; the time supposed in the month of March, in the year 1667-8.

502. *THE SULTAN*; or, *Lore and Fame*. Tragedy, by Francis Gentleman. Acted at the Haymarket. Svo. 1770. This play was written in 1753, and had been frequently acted at Bath, York, and Scarborough. The plot is founded in Turkish history.

503. *THE SULTAN*; or, *A Peep into the Seraglio*. Farce. Acted at Drury Lane, 1775; Svo. 1787. A frivolous raree-show performance, which but for the splendour of its scenery, and the sprightliness of a female performer, would have met with early condemnation. It is founded on a tale of Marmontel, called *Solyman the Second*; was at first said to be composed by some man of quality; but was afterwards known to be the work of Bickerstaff. The talents of Mrs. Abington and Mrs. Jordan have oftener brought this piece before the public than any intrinsic merit of its own; but it is still frequently performed.

504. *THE SULTANA*; or, *The Jealous Queen*. Trag. by William Gardiner. Printed at Gloucester, 12mo. 1806. Never performed. The style of this play partakes too much of the mock-heroic to be pleasing in the perusal.—Mr. Gardiner seems to hold “critics and “snarlers” in high disdain; and they, perhaps, when they have

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read as far as this passage in his preface,—“If my lyre can quiver
“the lustrous rose on beauty’s
“cheek, and throb with pleasure
“the dulcet bosom of humanity,
“I have my rewards;”—may be inclined to return it with their sincere pity.

505. *THE SULTANESS*. Trag. by Charles Johnson. Svo. 1717. This is little more than a translation of the *Bajazet* of Racine; a piece which of itself is esteemed the very worst of that author’s writings; and as Mr. Johnson’s talent seemed to lie much more in comedy than tragedy, it is not much to be wondered at if this play, thus served up at second-hand by so indifferent a cook, should form rather an insipid and distasteful dish; yet it was performed at Drury Lane Theatre, with no very bad success. The concluding lines to the prologue (which aimed a sarcastic stroke at *The Three Hours after Marriage*, of Gay, Pope, and Arbuthnot) probably occasioned the author, many years after, to be introduced into *The Dunciad*:

“At least, ’tis hop’d, he’ll meet a
 kinder fate,
“Who strives some standard author to
 translate,
“Than they, who give you, without
 once repenting,
“Long-labour’d nonsense of their own
 inventing.
“Such wags have been, who boldly durst
 adventure
“To club a farce by tripartite indenture:
“But, let them share their dividend of
 praise,
“And their own fool’s cap wear instead
 of bays.”

506. *SUMMER AMUSEMENT*; or, *An Adventure at Margate*. Com. Op. by Messrs. Andrews and Miles. Acted at the Haymarket, 1779. N. P. The music of this piece, rather than any merit in the drama,

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obtained it some degree of favour on the stage. The characters of Etiquette and Cathartic were thought to be personal; but, we believe, without reason. The dialogue was the work of Mr. Miles, the songs by Mr. Andrews. Music, Dr. Arnold.

507. *THE SUMMER'S TALE*. Musical Com. of three acts, by Richard Cumberland. Acted at Covent Garden. 8vo. 1765. This comedy met with but a cold reception, though it was performed nine nights. The motto shows the author's humble opinion of it, *Vox et præterea nihil*.

508. *SUMMER'S LAST WILL AND TESTAMENT*. Com. by Thomas Nash. 4to. 1600.

509. *THE SUN IN ARIES*. See *PAGEANTS*, No. (16), p. 118.

510. *THE SUN'S DARLING*. A Play, with this title, is mentioned by Henslowe as having belonged to the stock of the Rose Theatre. This may possibly have been the rough MS. of the following article.

511. *THE SUN'S DARLING*. A Masque, by John Ford and Thomas Dekker. Acted at Whitehall, and afterwards at the Cockpit in Drury Lane, with great applause. 4to. 1656; 4to. 1657. The plan of this masque alludes to the four seasons of the year. The explanation of the design is to be seen prefixed to the *dramatis personæ*. It was not published till after the death of the authors.

512. *SUNSHINE AFTER RAIN*. See *MAD GUARDIAN*.

513. *THE SUPERANNUATED GALLANT*. Farce, by Joseph Reed. Printed at Newcastle, 12mo. 1745. This piece is by the same author as the *Register Office* and *Madrigal and Trulletta*, mentioned before. It was never acted, except by a company of strollers at Newcastle.

514. *THE SUPPLIANTS*. Trag. translated from Euripides, by M. Wodhull. 8vo. 1782.

515. *THE SUPPLICANTS*. Trag. translated from Æschylus, by R. Potter. 4to. 1777; 8vo. 1779. The Suppliants, from whom this play derives its name, are the daughters of Danaus. The provident wisdom of their father, the calm but firm dignity of Pelasgus, the inviolable attachment to the laws of hospitality, the solemn sense of religion, and the chasteness of sentiment through the whole, must please every mind that is capable of being touched with the gracious simplicity of ancient manners. The scene is near the shore, in an open grove, close to the altar and images of the gods presiding over the sacred games, with a view of the sea and the ships of Ægyptus on one side, and of the town of Argos on the other; with hills and woods and vales, a river flowing between them; all together, with the persons of the drama, forming a picture that would have well employed the united pencils of Poussin and Claude Lorrain.

516. *THE SUPPLICANTS*. Trag. translated from Euripides, by R. Potter. 4to. 1781. "The Suppliants," says the translator, "are the mothers of the Argive Chiefs, who fell in the cause of Polynices, before the gates of Thebes. Creon, who succeeded to the crown upon the death of the brothers, exceeded the inhuman injunctions of Eteocles, and refused the rites of sepulture, not to Polynices only, but to all the leaders who perished in that attack; commanding that their bodies should lie unhonoured, unburied, and exposed to ravenous birds and

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“beasts of prey. This was considered by the ancients as the greatest of all misfortunes, far worse than death itself; of which we have many instances both in sacred and profane history; and, indeed, whatever philosophy may teach, humanity is on the side of their opinion.”—Tragedy takes advantage of established opinions as well as facts, and from thence speaks to the passions: these are here strongly touched. Adrastus, not being able to prevail upon Creon to restore the bodies of his friends, or to allow them the rites of sepulture, and not being in a condition to assert them by arms, goes to Eleusis, and implores the protection of Theseus: the mothers of the dead chiefs attend him; these form the chorus, and suppliantly entreat that benevolent hero to engage in their cause, to vindicate their sons from this barbarous insult, and the most sacred laws of Greece from violation.

“It is probable, that this tragedy was exhibited in the third year of the 90th Olympiad, that is, in the 5th year of the Peloponnesian war; in which year, the Argives having been defeated by the Lacedemonians, concluded a treaty with them, and made an incursion into the Attic territory: this accounts for the sarcasm on Sparta, and the hauteur with which Theseus received Adrastus; which, considered in any other light, must appear ungenerous. But whether this play was written before or after that invasion, its purpose was to show the ingratitude of the Argives to their benefactors, and that their attempts would be ineffectual, from the

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“prediction of Minerva, whose intervention, always highly agreeable to the Athenians, has here a peculiar propriety. There can be no doubt, but that the narration was drawn from the history of the times, and that the oath engraven on the tripod, was yet preserved in the temple of Delphi; otherwise the mention of it would have had no weight or authority; but would rather have been a subject of derision to the Argives, had it been merely a fiction of the poet.”

517. SUPPOSED INCONSTANCY. A Play; entered on the book of the Stationers' Company, Nov. 29, 1653, but not printed.

518. THE SUPPOSES. Com. by George Gascoigne. 4to. 1566; 4to. 1587. This is one of the earliest dramatic pieces which can properly be called plays in the English language, and was acted at Grays Inn. It is printed in Hawkins's *Origin of the English Drama*, and is a translation from an Italian comedy, by the celebrated Ariosto. The prologue to it is written in prose; which, though not customary at this time, has been followed by some other of our dramatic writers, particularly Cokain, in the prologue to *Trappolin suppos'd a Prince*; and Tate, in his epilogue to *Duke and no Duke*. Shakspeare has also given us an example of an epilogue in prose, which is even to this day constantly spoken to the play, and seems now to be considered as part of it, viz. the long speech of Rosalind, at the conclusion of his comedy of *As You like It*.

519. THE SURPRISAL. Com. by Sir Robert Howard. Fol. 1665; 1692; 12mo. 1722. The scene, Sienna.

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520. **THE SURRENDER OF CALAIS.** A Play, in three acts, by George Colman, jun. Acted at the Haymarket, 1791; Svo. 1808. This play, which is of a mixed species, was originally acted with great success, and still continues to be a favourite performance. The characters of La Gloire and Madelon are well drawn and supported. The plot of it is borrowed from a novel, entitled *The Siege of Calais*, Svo. 1751; translated from a French one, published at the Hague, 1739.

521. **THE SURRENDER OF CALAIS.** Hist. Dram. Anon. Printed at York. Svo. 1801. Never acted. This is a play of unequal merit. The truth of history is well preserved; indeed, some will be inclined to think with too great minuteness, in the following speech:

"And so doth Edward; witness Cressy field,
 "Shuys, Pontoise, Blanchetaque, and Norman Caen.
 "Present or absent, fortune still is his;
 "Proud Bergerac, unequal Auberoche,
 "Morlaix and Rochderien, all are his;
 "Villareal, Tonneins, and Sauveterre,
 "St. Jean d'Angeley, and Mirebeau,
 "Mortagne-sur-mer, Annay, Surgeres, Benon,
 "Marans, and Taillebourg, and Lusignan,
 "Poitiers, and brave Aiguillon, all are his."

A much more favourable specimen of this author's style is the following speech of St. Pierre, on accepting the degrading terms offered by our King Edward:

"Fellow-citizens,
 "Hearken to me; I see ye shudder at
 "The precipice ye stand on: Be advis'd.
 "Our time is short; within this hour at most
 "The victims must attend the conqueror's will;
 "Or else his vengeance, swifter than a whirlwind,

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"Sweeps us to atoms.—Who shall hinder him?
 "Where is your King?—He dares not cope with Edward.
 "What are ourselves?—A blast,—and we are gone.
 "What's to be done?—Set fire to the city,
 "And it will be a signal to the enemy
 "To quench it with our blood. They are not robb'd
 "So easily of their expected prey.
 "What then ensues?—Rapes, murders, massacres,—
 "Oh! who can bear it? Shall we destroy ourselves
 "By steel or poison?—Wherefore?—to what end?
 "Then are we more remorseless to ourselves
 "Than swords of thousand foes: they may, perhaps,
 "Spare some; but where will civil fury end?
 "Beside, who dares to lift his impious hand
 "Against the innocence of babes and women?
 "Ye dare not.—Will ye then abandon them
 "To violence and base contamination,
 "And no protector near?—You will not do it.
 "Believe me, friends, such counsels savour more
 "Of desperation than heroic courage,
 "Which still is temper'd with a cheerful hope,
 "Or patient resignation.—Ye may live,
 "The greater part of you, and bear your fortunes
 "To some more prosperous walls; there breathe your valour
 "Into the bosoms of your countrymen;
 "So shall the victor find a wall of brass
 "In every petty rampart.—Go, my friends,
 "And save your wives and children from the wick
 "Of these tempestuous times: I have outrid
 "Full many a storm in this life's voyage, and now
 "I touch the port.—I claim the privilege
 "Of standing, foremost in my country's cause,
 "To ward the perilous blow from worthier heads;

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"And would I stood alone!—But six
must pay
"The destin'd ransom.—Heaven protect
the rest!"

522. *THE SURRENDER OF TRINIDAD*; or, *Safe moor'd at last*. Musical Dramatic Spectacle. Performed at Covent Garden, May 11, 1797, for the benefit of Mrs. Martyr. Not printed.

523. *THE SURRENDER OF VALENCIENNES*. Musical Military Spectacle. Acted at Doncaster, in November 1793. Not printed.

524. *SUSANNA*. By Thomas Garter. 4to. 1578. The running-title of this play is, *The Commodity of the moste vertuous and godlye Susanna*. The dramatis personæ are printed in the title-page, wherein it is also said that eight persons may easily play it. It is written in metre, printed in the old black letter, and not divided into acts; three great tokens of its being a very ancient piece. The Play of *Susanna* was entered, by Thomas Colwell, in the book of the Stationers' Company, 1568 to 1569.

525. *SUSANNA*; or, *Innocence Preserv'd*. Musical Drama, by Elizabeth Tollet. 12mo. 1755. Printed in a Collection of Poems, published that year.

526. *SUSANNA'S TEARS*. Both Langbaine and Jacob mention a piece of this name; but as they neither of them pretend to have seen it, it may be the last-mentioned play but one; either with an altered title in some later edition, or coming to their knowledge only by report, and with a wrong name.

527. *THE SUSPICIOUS HUSBAND*. Com. by Dr. Benj. Hoadly. 8vo. 1747. This comedy was first presented at Covent Garden house, and appears to have one standard proof of merit; which is, that al-

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though, on the first night it was performed, it seemed threatened with considerable opposition; yet, from the time the curtain rose, it gradually overcame all prejudice against it, met with universal applause, and continues to this day one of the most favourite pieces with the public; being as frequently presented to crowded theatres as any one modern comedy on the list. To speak impartially of it, however, its merit is rather pleasing than striking; and the busy activity of the plot takes off our attention to the want of design, character, and language, which even its best friends must confess to be discoverable on a more rigid scrutiny. Yet the audience is kept constantly alive; and as the principal intent of comedy is to entertain, and afford the care-tired mind a few hours of dissipation, a piece consisting of a number of lively busy scenes, intermingled with easy sprightly conversation, and characters which, if not glaring, are at least not unnatural, will frequently answer that purpose more effectually than a comedy of more complete and laboured regularity, and therefore surely lays a very just claim to our approbation and thanks. Yet this play is not entirely devoid of merit with respect to character; since that of Ranger, though not new, is absolutely well drawn, and may be placed as the most perfect portrait of the lively, honest, and undesigning rake of the present age; nor can Mr. Garrick's inimitable performance of that character, which indeed was in great measure the support of the piece during its first run, be ever forgotten, while one person survives who has seen him in it. Clarinda is an amiable, lively, and

honest coquet; and Strickland, though evidently copied from Ben Jonson's Kiteley in *Every Man in his Humour*, and indeed greatly inferior to that character, has nevertheless some scenes in which the agitations of a weak mind, affected with that most tormenting of all passions, *jealousy*, are far from being badly expressed; nor is a more convincing argument to be brought to prove this assertion, than the universal reputation which the performing of that character brought to an actor of no very capital share of merit in other parts, viz. Mr. Bridgewater, who, during the run of this comedy, obtained so much of the public approbation by his performance of Mr. Strickland, as even in an advertisement of his benefit to assign that approbation as a reason for his making choice of this play rather than any other. The scene lies in London, and the time is about thirty-six hours.

Footo says of this play, "Most of the characters are real; the incidents are interesting; the catastrophe pleasing; and the language pure, spirited, and natural. Strickland, who gives a name to the play, is well drawn, and ably supported to the end. Among the scenes in which the author designed to ridicule the absurdity of suspicion, is that where Mr. Strickland is desirous, and yet afraid, of engaging his domestics in the service of his passion. He is on the point of trusting Tester, but recoils, and calls for Lucetta; but, in her turn, he doubts her honesty. His perplexity, his resolutions, and hesitations, make up so natural and so comic a description of that disease of the mind, that the play, were there no

"other reason, deserves the highest commendation.

"Mrs. Strickland's innocence, joined to her other amiable qualities, interests the audience in her favour.

"The two fine gentlemen, Frankly and Bellamy, differ little from the fine gentlemen of other writers; they laugh, sing, say good things, and are in love.

"The rake is a lively portrait of that character in life: his errors arise from the want of reflection. A lively imagination, with a great flow of spirits, hurries him into all the follies of the town; but there is not the least shadow of wickedness or dishonour in any of his actions: he avoids both with the same care that he would a precipice. His natural good qualities obtain for him on the stage the same indulgence that attends him in the world. We are blind to his foibles, entertained by his adventures, and wish to see the rogue reclaimed.

"The importation of fopperies from France we have laughed at till we are tired. Our author was willing to try whether Italy could not furnish a fool as ridiculous and diverting as our neighbours. But no sooner has Jack Meggot raised our attention, but he slips through our fingers like an eel, and we hear no more of him till the last scene. He does, in truth, survive the loss of his monkey, but is never tolerable company after." *The Roman and English Comedy compared.*

George the Second was so well pleased with this comedy, that he sent the author 100*l*. It was originally intended to be called *The Rake*.

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528. **THE SUSPICIOUS HUSBAND CRITICIZED**; or, *The Plague of Envy*. Farce, by Charles Macklin, 1747. This piece was acted at the Theatre Royal in Drury Lane, and is, as it styles itself, a criticism on the foregoing play. It has never appeared in print.

529. **THE SWADDLERS**. Com. in three acts. 12mo. N. D. There is a dramatic performance of this title which we remember to have seen some years ago. If we do not mistake, it was privately printed in Dublin. *Swaddlers* is an Irish cant term for *Methodists*. There is an order of the gipsey tribe also so called, who not only rob, but beat, and sometimes murder, passengers.

530. **THE SWAGGERING DAMSEL**. Com. by Robert Chamberlain. 4to. 1640. It is uncertain whether this play was ever acted; but it is ushered into the world by five commendatory copies of verses; one of which is written by Mr. Rawlins, and is in requital for one prefixed by our author to that gentleman's tragedy of *The Rebellion*. This custom of authors complimenting each other was formerly much in vogue; and we see Dryden, Lee, Jonson, Fletcher, &c. alternately paying this tribute to each other's merits. It seems, however, to be now laid aside; the writers of the present age appearing more zealously to make it their endeavour to point out to the public how very small a share of genius is possessed by every author but themselves; and so successfully do they pursue this candid plan, that generally, at the conclusion of every contest of this kind, the word becomes perfectly convinced of the justice of their assertions, and is ready to believe

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that every individual among them has spoken the truth in his turn.

531. **THE KING OF SWEDLAND**. A Play, included in the list of those destroyed by Mr Warburton's servant. This might, probably, be Dekker's *GUSTAVUS, KING OF SWETHLAND*.

532. **SWETNAM THE WOMAN-HATER ARRAIGN'D BY WOMEN**. Com. Acted at the Red Bull, by the late Queen's Servants. Anon. 4to. 1620. This play is chiefly intended to lash a very scandalous pamphlet against the female sex, written by one Joseph Swetnam, entitled, *The Arraignment of lewd, idle, froward, and inconstant Woman*, 4to. 1617. The plot, however, is built on an old Spanish book, called *Historia da Aurclia y Isabella Hija del Rey de Escotia*, &c. The scene in Sicily.

533. **THE SWINDLER**. Com. in two acts. 12mo. 1785. This piece, which was never acted, exhibits the stale tricks of a sharper and his associates defrauding tradesmen and usurers. The artifices made use of are such as come before the public almost every sessions in the courts of justice, and, with slight variations, will probably continue to deceive the unwary.

534. **THE SWINDLERS**. Farce. Acted at Drury Lane, April 25, 1774, and April 12, 1792, for the benefit of Mr. Baddeley; but not printed.

535. **THE SWITZER**. A Play, by Arthur Wilson. Entered on the book of the Stationers' Company, Sept. 4, 1646; but not printed.

536. **THE SWOP**. Farce. Acted once at the Haymarket, June 22, 1789; but very ill received. The title was founded on an incident in

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the piece, where a nobleman gives up his pretensions to a young lady to a Major Reimberg, in consideration of four fine horses. It was said to have been of German origin. Not printed.

537 THE SWORD OF PEACE; or, *A Voyage of Love*. Com. Acted at the Haymarket. Svo. 1789. This piece is not unproductive of interest, though the incidents are not numerous, nor the characters very strongly marked. It appears, from the preface, to be the performance of a female pen.

Some of the diurnal critics having rather too freely spoken their minds (as it would seem the author thought) of this piece, she sent to the editor of the Morning Chronicle the following epistle:

"SIR,

"From having perused the different censures, criticisms, &c. *The Sword of Peace* has given rise to, I cannot help thinking the first line of the Epilogue prophetic:

"How prone is man to quarrel with plain sense!"

"I shall, however, only trouble you on the two following points: the accusation of 'romantic,' and being thought to have 'studied novels more than life!'"

"I authorize you to declare the anecdote of the Sword is founded on a present existing fact. The only difference is, the 5000*l.* was accepted.

"Eliza and Louisa going for their fortunes, is another fact. One lady has been for hers; the other, when of age, must go to India also, or she never will receive a rupee of it.

"As to the characters, if I am not allowed to have drawn them

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"from nature, I can assure you I have from life; and there are few, I fancy, acquainted with India, but would vouch this for me.

"But the most laughable censure of all to me is, 'the study of novels!' As it happens, I am one of those very few who never could read further than the third page of a novel in my life, except *Tom Jones*; a sentence out of which I confess to have put into Jeffrey's mouth, respecting fighting.

"I wished to avoid all ridiculous romance, particularly respecting the passion of love, and to paint that kind only which is founded on true merit and esteem, not the arbitrary impulse of the moment; and to have had the satisfaction of uniting moral benefit with the pleasing entertainment of elegant comedy; not wishing to descend to buffoonery or disgrace my own character, merely to gratify a gallery!"

538. SWORDS INTO ANCHORS. Com. by Mr. Blanch. 4to. 1725. This play was never acted, nor indeed could any thing but the dotage of an author towards the offspring of his brain, produced by a hasty delivery when its parent was seventy-five years of age, excuse the folly of having suffered it to appear in print. The plot is nothing more than the introducing an officer of rank and fortune, who having fallen in love with the daughter of a merchant, in order to oblige the old gentleman and his daughter, throws up his commission, and on quitting the army disposes of his money to the purposes of commerce. There is nothing dramatic in the whole piece; but if we may judge of the au-

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thor's disposition from his writing, he appears to have been very fond of the convivial pleasures, having introduced eating and drinking into almost every scene.

539. *THE SYBIL*; or, *The Elder Brutus*. A play, by Mr. Cumberland, with this title, has been advertised as one of a collection intended for publication by subscription.

540. *SYLLA*. A Dramatic Entertainment, by Mr. Derrick. 8vo. 1753. This is only a translation, not designed for the stage, of a kind of opera, written originally in French by the King of Prussia.

541. *SYLLA'S GHOST*. A Dramatic Satirical Piece. Anonym. 1689. This is mentioned only in *The British Theatre*.

542. *THE SYLPH*. Com. Piece, in one act, translated from Fagan. 8vo. 1771. Not ill executed; but never acted.

543. *THE SYLPH*. Dramatized Romance, by Charles Leftley. A masque from this piece is printed in p. 38 of *The Poetical Register, and Repository for Fugitive Poetry*, for the year 1802.

544. *THE SYLPHS*; or, *Harlequin's Gambols*. Pant. Acted at Covent Garden. 8vo. 1774. The music by Mr. Fisher.

545. *SYLVESTER DAGGERWOOD*. See *NEW HAY AT THE OLD MARKET*.

546. *SYLVIA*. See *SILVIA*.

547. *THE SYRACUSAN*. Trag. by Dr. Dodd. This piece was never either acted or printed. It

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was written while the author was an under-graduate at Cambridge, and was sold, in 1750, to Mr. Watts the printer. On the author's taking orders, in 1751, he withdrew the copy from the hands of the managers, and returned the money the printer had advanced. It was founded on a fictitious story, and was intended to be performed with choruses. Probably it may still remain in manuscript.

548. *THE SYRACUSIAN GOSSIPS*. An Interlude, in three acts. So Mr. Polwhele entitles his translation of the 15th *Idyllium* of Theocritus, and gives a list of dramatic personæ. 4to. 1786; 8vo. 1792.

549. *THE SYRENS*. Masque, in two acts, by Captain Edward Thompson. Performed at Covent Garden. 8vo. 1776. This piece, after being thrice represented, was dismissed with the contempt it well deserved.

550. *THE SYSTEM OF LAVATER*; or, *The Knights of the Post*. A Mus. Farce. Performed at Edinburgh, for the benefit of Mr. John Bannister, 1797. This piece may, perhaps, be the same with that mentioned under the latter title; as Mr. Stephen Kemble was at that time also manager of the Edinburgh theatre.

551. *THE SYSTEMATIC OR IMAGINARY PHILOSOPHER*. Com. Anon. 8vo. 1800. Never acted. It has, indeed, but little merit. We have heard this play ascribed to the pen of Lieut. Col. Buckridge.

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1. **TAG IN TRIBULATION.** Int. in one act, by T. Dibdin. Performed at Covent Garden, May 7, 1799, for the benefit of Mr. Knight. It was a kind of sequel to *The Spoil'd Child*, and was well received. Not printed.

2. **THE TAILORS; a Tragedy for warm Weather**, in three acts. Performed at the Haymarket. Svo. 1778. This piece was first acted July 2, 1767, at a time when there had been great disturbances between the master tailors and their journeymen about wages. The author of it has kept himself concealed; but the manner in which it came to the manager is said to have been as follows: A short time before its appearance, Mr. Foote received the manuscript from Mr. Dodsley's shop, offering it for his acceptance; with a request, at the same time, that, if it was not approved, it might be returned in the manner it came to him. Mr. Foote, on perusing it, was much pleased with the performance, ordered it immediately into rehearsal, and took the principal character himself. It was acted with applause; and having some time after been abridged by Mr. Colman, with some additional touches from his pen, occasionally made part of the summer entertainments at the Haymarket. Prefixed to the play is an admirable prologue by Garrick. Like the *What d' ye call it*, and all other pieces of burlesque, however, this mock tragedy can only be relished by those who are conversant with the works

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of our theatrical writers, and who, by remembering where parodies and allusions are made, can easily discover the objects of ridicule. That the popular idea of its being a production of Foote's is unfounded, we have his own authority for saying; for, in a letter to Mr. Tate Wilkinson, dated the November preceding its appearance, he writes, "I have a piece of three acts, NOT MY OWN, which I shall give in the month of May, called *The Tailors*. The subject is a rich one—the dispute between the masters and the journeymen of that respectable profession—and I think the author has done it exquisite justice. It is a parody of the best passages in the most favourite plays, conveyed with great gravity in blank verse: I think you will appear in it to advantage, and I shall be glad of your assistance."

In the year 1805, Mr. Downton, a very meritorious performer, conceiving, from the great success which had then lately attended the revival of *Tom Thumb*, that the town might be agreeably amused, and himself advantaged, by the performance of *The Tailors*, he announced it for his benefit on the 15th of August. The performances of the evening were to be in the following order: *The Birth-Day*, *Catherine and Petruccio*, and *The Tailors*. Mr. Winston, a proprietor of the theatre, on the preceding day received two anonymous threatening letters;

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saying, that if the piece called *The Tailors, or, A Tragedy for warm Weather*, was performed on Thursday evening, 17,000 tailors would attend to oppose it; and there would be 10,000 more tailors to assist, if necessary. On the morning of the day of performance he received a similar letter, but in more violent language, and it was signed "DEATH." He showed the letters to Mr. Downton; and it was agreed, that if any violent opposition should be offered, the piece should not be acted. Mr. Downton himself received about fifty anonymous and threatening letters. In a short time after the doors were opened in the evening, the pit and galleries were filled; and it was very remarkable, that in the two galleries there were only two women. As soon as the curtain drew up a noise began, and every thing was opposed by the galleries. Mr. Palmer, jun. and Mr. Elliston, endeavoured, in vain, to gain a hearing. They exerted themselves to assure the audience, that if any part of the performances announced for that evening were objectionable, particularly the latter piece, entitled *The Tailors, or, A Tragedy for warm Weather*, it should not be performed, and the farce of *The Village Lawyer* should be substituted. No answer could be obtained to the proposition.

Mr. Downton then made his appearance in character; when a pair of scissars was thrown at him from the galleries; and he offered a reward of 20*l.* for the apprehension of the offender.

The performers attempted twice to go on with the comedy of *The Birth-Day*; but in vain. The opposition continued very violent;

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there appeared to be a determination to prevent any performance from going on that evening; and Mr. Winston, being fearful that the disturbance would become of serious consequence (having been informed that the doors of the theatre were surrounded by a great concourse of people), determined on sending for Mr. Graham, the magistrate.

Mr. Graham, on his arrival, found the audience in a great uproar, and as if determined not to let any performance go on; and understanding they had proceeded to acts of violence, by throwing scissars, knives, &c. he requested the manager to recommend to him six or eight stout able men belonging to the theatre, whom he would swear-in to be special constables; which was accordingly done. He then directed them to be distributed in the theatre, to assist the Bow Street officers which he had stationed in various parts. He went on the outside of the theatre among the crowd, and found the doors completely blocked up, and there appeared every disposition among the populace to forcibly break in: in consequence of which, he sent a letter to the commanding officer of the life guards, on duty at the Horse Guards, requesting him to be in readiness, with a full guard of men, in case he should want them to assist him in keeping the peace. The officer, with a numerous party, arrived in a short time after in the Haymarket. Mr. G. then considered himself sufficiently prepared against any violence, and advised the manager to persevere in proceeding with *The Birth-Day*, and other performances, as advertised; which he accordingly did; and thirty-

two persons were apprehended for joining in a riotous opposition, and conveyed to safe custody.

Catherine and Petruchio was then performed; during which the majority of the audience often called for *The Tailors*; and they were assured by the manager that they should be gratified, provided the scene with the tailor in the piece that was then acting did not create disturbance. The piece being finished, all was anxiety for another attempt at *The Tailors*; and, on the curtain being drawn up, greater confusion was never witnessed in any theatre; loud vociferations of every kind were heard, and a very strong opposition was again manifested; but the constables took several others into custody, and the piece was finished about half past twelve o'clock.

Next morning the Bow Street office was crowded to hear the examination of the rioters.

Mr. Winston and Mr. Justice Graham testified as above related.

Mr. Dowton, the comedian, said, that since he had advertised the entertainment called *The Tailors*, or, *A Tragedy for warm Weather*, for his benefit, he had received a great number of threatening and impudent letters; some anonymous, and some with the parties' names; one of them was signed by a man named Riley, who brought the letter himself, and he saw him. He made use of so many threats, and was so impudent, that he had since lamented he had not secured him. Another letter was dated from one of the journeymen tailors' houses of call, called the Fountain Tavern, in Clare Street, Clare Market, and signed by the clerk, as an act of the society. When he

was upon the stage, in the character of Captain Bertram, in *The Birth-Day*, a tailor's thimble and a pair of scissars were thrown at him: the latter so alarmed some ladies in the stage-box, that he left the stage at their request.

The police officers gave a particular description of the riotous behaviour of some of the prisoners. Among them was one Thompson, who, Adkins swore, upon some of the prisoners being taken into custody, arose and said, "D—n them, don't go, knock 'them down;" on which several of the officers were assaulted, and attempts made to throw them from the galleries into the pit.

Sixteen were admitted to bail in the following recognizance, "for riotously and tumultuously assembling, with divers others, in the Theatre Royal, Haymarket, to the disturbance of the public peace, violently opposing the performance of the night, and throwing a pair of scissars at Mr. W. Dowton, a comedian, then on the stage, and endangering his life therewith:" the prisoners in 50*l.* each, and two sureties in 40*l.* each. Four were remanded for want of bail, and the rest were discharged. The prisoners were all tailors, except one.

3. A TALE OF A TUB. Com. by Ben Jonson. Fol. 1640; Svo. 1756. The scene, Finsbury Hundred. This is not one of our author's best pieces, being chiefly confined to low humour.

4. A TALE OF MYSTERY. Melo-Drama, by Thomas Holcroft. Performed at Covent Garden. Svo. 1802. This mixed drama, partaking equally of dumb-show and dialogue, was, we believe, new to

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the British stage when this piece was introduced; but, aided by good music and good acting, it met with great success. The second edition is embellished with etchings, after designs by Tresham, illustrative of the three principal scenes. The piece is of French origin.

5. A TALE OF TERROR. Dram. Rom. by Henry Siddons. Acted at Covent Garden. 8vo. 1803. The plot of this piece is slight, and the characters possess little claim to novelty; but there is in it that sort of bustle, noise, and surprise, which renders this kind of drama acceptable on the stage.

6. A TALE OF THE CASTLE; or, *Who is she like?* Com. in five acts. Performed at Edinburgh, 1793. Not printed.

7. THE TALISMAN. Farce. Acted at the Haymarket, 1784. Not printed.

8. TAMAR, PRINCE OF NUBIA. Trag. by Michael Clancy, M. D. This is mentioned in the first volume of Hitchcock's *View of the Irish Stage*, as having been performed at Smock Alley, Dublin, about 1739. Not printed.

9. TAMAR CAM. Of this play the Plot only is existing; which was in the late Mr. Steevens's library.

10. TAMBERLAINE THE GREAT; or, *The Scythian Shepherd*. Trag. in two parts, by Christ. Marloe. 4to. 1590—1593. The full titles of these two plays are as follow, viz. O. the first part: *Tamberlaine the Great, who from a Scythian Shepherd, by his rare and wonderful Conquests, became a most puissant and mighty Monarque, and (for his Tyranny and Terroure in War) was termed the Scourge of God, divided into two tragical Discourses.* 4to. 1590; 4to. 1605.

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Of the second part: *Of the Bloodie Conquests of mighty Tamberlaine, with his impassionate Fury for the Death of his Lady and Love, the fair Zenocrate; his Fourme of Exhortation to his three Sons, and the Maner of his own Death,* 1593. 4to. 1606. The scene of both these pieces lies in Persia, and they are both printed in the old black letter.

11. TAMERLANE THE GREAT. Trag. by Charles Saunders. Acted at the Theatre Royal. 4to. 1681. This was esteemed a very good play, and was highly commended by Banks and other his contemporary writers. The author himself confesses his design to be taken from a novel called *Tamerlane and Asteria*. An Epilogue, by Dryden, informs us, that the author was a mere boy.

12. TAMERLANE. Trag. by N. Rowe. Acted at Lincoln's Inn Fields. 4to. 1702, 1703. This play was written in compliment to King William III. whose character the author intended to display under that of Tamerlane; as he meant to be understood to draw that of the French King, Lewis the Fourteenth, in Bajazet. It was received with great applause at its first appearance, and is certainly a well-written play. In pursuance of Mr. Rowe's intended compliment, it was long a constant custom at all the theatres, both in London and Dublin, to represent it on the 4th of November, which was that monarch's birth-day. In Dublin, more especially, it was made one of what is called the *Government Nights* at the theatre, when the Lord Lieutenant, or in his absence the Lords Justices, paid the ladies the compliment of rendering the boxes entirely free to such of them as

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chose to come to the house. Nor was it unusual in some theatres to perform this play on the succeeding night also, which was the anniversary of William's first landing on the English coast.

Dr. Johnson observes, that the virtues of Tamerlane seem to have been arbitrarily assigned him by his poet; for we know not that history gives him any other qualities than those which make a conqueror. The fashion, however, of the time was, to accumulate upon Lewis XIV. all that can raise horror and detestation; and whatever good was withheld from him, that it might not be thrown away, was bestowed upon King William. Mr. Gibbon assents to the propriety of Dr. Johnson's observation on the violation of truth in ascribing to Tamerlane virtues which he never possessed. Whoever would know the real character of Tamerlane, or Timour, may be highly gratified by referring to the sixth volume of *The History of the Decline and Fall of the Roman Empire*, 4to. p. 363. "Except," says the last-named writer, speaking of a panegyrist of Tamerlane, "in Rowe's play on the 5th of November, I did not expect to hear of Timour's amiable moderation."

With the real character of Tamerlane, Mr. Rowe might be unacquainted, or he might have relied on one then recently published by Sir William Temple, in his *Essay on heroic Virtue*; wherein, after enumerating the various splendid acts of this "the greatest conqueror that there ever was in the world," he concludes in the following terms: "He was without question a great and heroic genius, of great justice, exact discipline, generous bounty, and

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"much piety, adoring one God, though he was neither Christian, Jew, nor Mahomedan, and deserves a nobler character than could be allowed by modern writers to any person of a nation so unlike themselves."

This was the tragedy which Rowe valued most, and that which probably, by the help of political auxiliaries, excited most applause; but occasional poetry must often content itself with occasional praise. *Tamerlane* had been for some time acted only once a year, on the night when King William landed; and now even that custom has been discontinued. Our quarrel with Lewis has been long over; and it now gratifies neither zeal nor malice to see him painted with aggravated features, like a Saracen upon a sign.

Dr. Warton, in his *Essay on the Genius and Writings of Pope*, p. 271, remarks, that there is a want of unity in the fable of *Tamerlane*, and that such a furious character as that of Bajazet is easily drawn and easily acted.

13. TAMERLANE. Trag. Part II. This play, which possesses very considerable merit, is in MS. in the possession of Mr. Stephen Jones. It carries on the subject of Mr. Rowe's play to the death of Bajazet. Never acted nor printed. The author not known.

14. THE TAMER TAM'D. See WOMAN'S PRIZE.

15. THE TAMER TAM'D. This was an alteration from Beaumont and Fletcher's *Woman's Prize*, and was performed at the Margravine of Anspach's private Theatre at Brandenburg House, June 9, 1795. Not printed.

16. THE TAMING OF A SHREW. A pleasaunt conceited Historie. As it hath beene sundry times act-

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ed by the Right Honourable the Earle of Pembroke his Servants. 4to. 1596, 1607. This play is a different one from Shakspeare's, and supposed to have been prior to it. The merit of it, in any other light than as being what our great bard availed himself of, is but slender. It has been reprinted by Mr. Nichols.

17. THE TAMING OF THE SHREW. Com. by William Shakspeare. Acted at the Black Friars and the Globe. Fol. 1623. This is very far from being a regular play, yet has many great beauties in it. The plot of the drunken Tinker's being taken up by the Lord, and made to imagine himself a man of quality, is borrowed from Goulart's *Histoires Admirables*. The scene, in the latter end of the 3d and the beginning of the 4th acts, is at Petruchio's house in the country; for the rest of the play, at Padua. This comedy has been the groundwork of some other pieces, particularly *Sawney the Scot*, *The Cobbler of Preston*, and *Catharine and Petruchio*; among which the last is much the most regular and perfect drama that has ever been formed from it. See further under its own title.

Dr. Johnson says, "Of this play the two plots are so well united, that they can hardly be called two without injury to the art with which they are interwoven. The attention is entertained with all the variety of a double plot, yet is not distracted by unconnected incidents.

"The part between Catharine and Petruchio is eminently sprightly and diverting. At the marriage of Bianca, the arrival of the real father perhaps pro-

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"duces more perplexity than pleasure. The whole play is very popular and diverting."

18. TANCRED. Trag. by Sir Henry Wotton, composed when the author was a young man at Queen's College, but never printed.

19. TANCRED AND GISMUND. Trag. This play was the work of five gentlemen of the Inner Temple, and was performed there before Queen Elizabeth, in the year 1503. It was afterwards revived and polished by Robert Wilmot, the author of the 5th act, and printed in 4to. 1592; in Dodsley's *Collection*, 1780. It is founded on Boccace's Novels, Dec. 4. Nov. 1.; which story is very finely related by Dryden in his *Fables*, under the title of *Sigismunda and Guiscardo*. Mrs. Centlivre has also taken the very same story for the basis of her tragedy called *The Cruel Gift*.

20. TANCRED AND SIGISMUNDA. Trag. by James Thomson. Acted at Drury Lane. 8vo. 1745. The plot of this play is taken from the novel of *Gil Blas*. It is one of the best of this author's dramatic pieces, and met with very good success. The characters are well supported, yet they are not sufficiently new and striking. The loves of Tancred and Sigismunda are tender, pathetic, and affecting; yet there is too little variety of incident or surprise, to preserve the attention of an audience sufficiently to it; and the language is, in many places, poetical and flowery, yet in the general too declamatory and sentimental. On the whole, therefore, the piece, though far from wanting some share of merit, appears heavy and dragging in the representation, and seems therefore better adapted to the closet than the theatre.

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21. **THE TANNER OF DENMARK.** A play with this title is recorded in Henslowe's Register, as having been acted May 28, 1591. N. P.

22. **TANTALUS AT LAW.** Com. in one act. This is printed in the 5th volume of the posthumous Works of Frederic II. King of Prussia, translated from the French by Thomas Holcroft. Svo. 1789.

23. **TANTARA RARA ROGUES ALL.** Farce, by John O'Keefe. Acted at Covent Garden, 1788. Printed in Svo. 1798. This piece, although possessing considerable humour, and some striking situations, was acted only two nights.

24. **THE TARANTULA.** Farce, presented to the proprietors of Drury Lane, by Mr. Dent; but this piece was lost.

25. **TARARE.** Opera, in five acts, translated from the French of M. Caron de Beaumarchais, by C. James. Svo. 1787. Never acted.

26. **TARS AT TORBAY;** or, *Sailors on Saturday Night.* Interlude. Acted at the Haymarket, 1799. Not printed.

27. **TARTUFFE;** or, *The French Puritan.* Com. by Matth. Medbourne. Acted at the Theatre Royal. 4to. 1670, 1707. This play is an improved translation of Moliere's *Tartuffe*, and according to the author's own account met with very great applause; indeed, it is no wonder that any piece which was written against the French Hugonots, who bore a strong resemblance to the English Puritans, should give pleasure at a period when every motive was made use of to render that class of people detestable throughout the kingdom. It must, however, be confessed, that the ori-

ginal *Tartuffe* is a masterpiece in the dramatic way.

28. **TARTUFFE;** or, *The Hypocrite.* Com. by J. Ozell. This is only a literal translation from Moliere.

29. **TARUGO'S WILES;** or, *The Coffee-house.* Com. by Sir Thomas St. Serfe. Acted at the Duke of York's (James II.) Theatre. 4to. 1668. Great part of the plot of this play is founded on a Spanish comedy called *No puede ser*; or, *It cannot be*; from which, or from the piece before us, Mr. Crown has borrowed his *Sir Courtly Nice*, at least as far as relates to Lord Bellguard and Crack, which are extremely resembling Don Patricio and Tarugo in this. Sir Thomas has, in his third act, introduced a coffee-house scene, which is admirably finished. In a word, this piece, if not entitled to the *first*, may, without presumption, lay claim to a place in the *second* rank of our dramatic writings; and the ingenious Earl of Dorset, when Lord Buckhurst, paid a strong testimonial to its merit in a copy of verses to the author on its publication. The scene is laid in Madrid. The Prologue and Epilogue are in prose; the former is dramatic.

30. **TASSO'S MELANCHOLY.** P. Acted, according to Henslowe's book, Aug. 12, 1594. N. P.

31. **TASTE.** Com. of two acts, by Sam. Foote. Performed at Drury Lane. Svo. 1752. This piece and its profits were given by its author to Mr. Worsdale the painter, who acted the part of Lady Pentweasle in it with great applause. The general intention of it is to point out the numerous impositions that persons of fortune and fashion daily suffer in the pursuit of what is called *taste*, or a love

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of *vertù*, from the tricks and confederacies of painters, auctioneers, medal-dealers, &c. and to show the absurdity of placing an inestimable value on, and giving immense prices for, a parcel of maimed busts, erased pictures, and inexplicable coins, only because they have the mere name and appearance of antiquity; while the more perfect and really valuable performances of the most capital artists of our own age and country, if known to be such, are totally despised and neglected, and the artists themselves suffered to pass through life unnoticed and discouraged. These points Mr. Foote has in this farce set forth in a very just, and at the same time a very humorous, light; but whether the generality of the audience did not relish, or perhaps did not understand, this confined satire; or that, understanding it, they were so wedded to the infatuation of being imposed on, that they were unwilling to subscribe to the justice of it; it met with some opposition for a night or two; and during the whole run of it, which was not a long one, found at best but a cold and distasteful reception.

32. **TASTE AND FEELING.** A Dramatic Caricature. Acted at the Haymarket, for the benefit of Mrs. Bannister, Aug. 13, 1790. This was well received, but disapproved of the following season, when it was repeated. It was, however, by no means destitute of merit. N. P.

33. **THE TATTLER;** or, *Indiscreet Lover.* Com. 8vo. No date. This is a translation from Voltaire.

34. **THE TATTLERS.** Com. by Dr. Benjamin Hoadly. This piece had remained in MS. and unperformed, till April 29, 1797; when

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it was acted at Covent Garden, for the benefit, we think, of Mr. Holman; but it was never repeated nor printed. It was founded on Moliere's *Ecole des Femmes*, and therefore wanted novelty.

35. **THE TAXES.** Dramatic Entertainment, by Dr. Bacon. 8vo. 1737.

36. **TCHAO CHI COU ELL;** or, *The Little Orphan of the Family of Tchao.* Trag. 1737. This is nothing more than a literal translation from the Chinese language of the tragedy in the first volume of Du Halde's *History of China*, by R. Brookes.

37. **TEAGUE'S RAMBLE TO LONDON.** Interlude. Acted at the Haymarket, 1770. Not printed.

38. **THE TEARS AND TRIUMPHS OF PARNASSUS.** Ode, by Robert Lloyd. Performed at Drury Lane. 4to. 1760. This is at once an elegy on the death of George II. and a compliment to his present Majesty on his accession to the throne, and may, properly enough, be called a masque. The music by Mr. Stanley.

39. **THE TEARS OF BRITAIN;** or, *The Funeral of Lord Nelson.* Dram. Sketch, by Edmund John Eyre. Intended for representation at Drury Lane; but not acted, 8vo.

40. **TEXNOGAMIA;** or, *The Marriages of the Arts.* Com. by Barten Holiday. 4to. 1610, 1618, 1630. This piece was acted by the students of Christ Church, Oxford, before the university, at Shrove-tide. It is entirely figurative, all the liberal arts being personated in it; and the author has displayed great learning in the contexture of his play, having introduced many things from the ancients, particularly two odes

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from Anacreon, which he has inserted, one in his second, and the other in his third act. The challenge of Logicus to Poeta is an elegant and ingenious imitation of that from Damætas to Clinias in Sir Philip Sidney's celebrated *Arcadia*. The scene, *Insula fortunata*.

41. **TEKELI**; or, *The Siege of Montgatz*. Melo-Dr. by Theod. Edward Hook. Acted at Drury Lane. Svo. 1806. The music by the author's father. This piece, with some blemishes, has many beauties, and is well adapted to please an audience; for beside the charms of music and scenery, the dialogue contains many loyal and patriotic sentiments, turned with taste, elegance, and energy. It was extremely well received. The story, which is interesting, relates chiefly to the hard fortunes of Count Tekeli, who, oppressed by the Emperor, is obliged to escape to Turkey, in hopes of assistance from the Grand Signior. The castle of Montgatz he leaves to the care of Alexina, his wife, who, for a time, makes an heroic stand against the Imperialists; but pressed by the want of stores, ammunition, &c. she is on the point of surrendering, when a hope arises that Tekeli is on his return. Tekeli, attended by his trusty friend Woolf, reaches, indeed, the forest near Montgatz, worn out with hunger and fatigue. There they meet Isidore, and some peasants, who convey them to a neighbouring mill. The miller receives them warmly; but a detachment of guards arriving, Tekeli discovers himself to the miller, who, though a large reward is offered for the apprehension of Tekeli, remains faithful to his

promise of concealing him. Various stratagems are devised for that purpose, and for conveying Tekeli into the castle; in which they at length succeed, by carrying Tekeli in a sack over the Torsa. —The Austrian General, Count Caraffa, arrives at the mill soon after, and Conrad discloses the whole to him, in defiance of all the threats of punishment. The return of Tekeli reanimates the spirits of Alexina: a sally is made against the enemy; and the piece concludes with a grand engagement of the armies, in which Caraffa is defeated.

42. **THE TELEGRAPH**; or, *A New Way of knowing Things*. Com. Piece, by John Dent. Acted at Covent Garden. Svo. 1795. This was performed for Mr. Quick's benefit, but not adopted by the house.

43. **TELEMACHUS**. Masque, by George Graham. 4to. and Svo. 1763. This piece is taken from Fenelon's celebrated work. It is coldly correct, with little to censure, but less to applaud. It may, perhaps, be worth mention, that it was reviewed by Dr. Johnson, in *The Critical Review*.

44. **THE TELLTALE**. Comedy, advertised at the end of *Wit and Drollery*, 12mo. 1661, as then in the press. It, however, did not appear in print; but is probably the same piece as now remains in MS. in the possession of Mr. Malone.

45. **TELL TRUTH AND SHAME THE DEVIL**. A Com. in two acts. As performed by the Old American Company in New York, Jan. 1797. [By William Dunlap.] Printed at New York, Svo. This is by no means an unentertaining piece. It is founded on a French

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dramatic proverb, called *Jerome Pointu*; and, reduced to one act, was performed for a benefit at Covent Garden, May 18, 1799.

46. TEMPE RESTOR'D. A Masque. 4to: 1631. This piece was presented before K. Charles I. at Whitehall, on Shrove-Tuesday, 1631, by the Queen and fourteen of her ladies. It is founded on the story of Circe, as related in the 14th book of Ovid's *Metamorphoses*. The words were written by Mr. Aurelian Townshend; but the subject and allegory of the masque, with the descriptions and apparatus of the scenes, were invented by Inigo Jones.

47. TEMPER; or, *The Domestic Tyrant*. Farce. First acted at the Lyceum, by the Drury Lane Company, May 1, 1809. Being amusing in itself, and well acted, it was received with applause, and several times repeated. It was, however, merely *The Grumbler* of Sir Charles Sedley, under a new title; the dramatis personæ being named anew, and a few retrenchments made in the dialogue, as necessary to bring the original three acts into two. N. P.

48. THE TEMPEST. A Com. by William Shakespeare. Fol. 1623. This is a very admirable play, and is one instance, among many, of our author's creative faculty, who sometimes seems wantonly, as if tired with rummaging in Nature's storehouse for his characters, to prefer the forming of such as she never dreamt of, in order to show his own power of making them act and speak just as she would have done had she thought proper to have given them existence. One of these characters is Caliban in this play, than which nothing surely can be more *outré*, and at

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the same time nothing more perfectly natural. His Ariel is another of these instances, and is the most amazing contrast to the heavy earth-born clod we have been mentioning; all his descriptions, and indeed every word he speaks, appearing to partake of the properties of that light and invisible element of which he is the inhabitant. Nor is his Miranda less deserving of notice; her simplicity and natural sensations under the circumstances he has placed her in, being such as no one since, though many writers have attempted an imitation of the character, has ever been able to arrive at. The scene is at first on board a vessel in a storm at sea; through all the rest of the play, in a desert island.

Dr. Johnson says, "It is observed of *The Tempest*, that its plan is regular; this the author of *The Revisor* thinks, what I think too, an accidental effect of the story, not intended or regarded by our author. But whatever might be Shakspeare's intention in forming or adopting the plot, he has made it instrumental to the production of many characters, diversified with boundless invention, and preserved with profound skill in nature, extensive knowledge of opinions, and accurate observation of life. In a single drama are here exhibited princes, courtiers, and sailors, all speaking in their real characters. There is the agency of airy spirits, and of an earthly goblin; the operations of magic, the tumults of a storm, the adventures of a desert island, the native effusion of untaught affection, the punishment of guilt, and the final happiness of the pair for whom

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"our passions and reason are
"equally interested."

49. *THE TEMPEST*; or, *The Enchanted Island*. Com. by J. Dryden. Acted at Dorset Gardens. 4to. 1670; 1676; 1690. The whole groundwork of this play is built on the fore-mentioned one of Shakspeare; the greater part of the language, and some entire scenes, being copied *verbatim* from it. Mr. Dryden has, however, made a considerable alteration in the plot and conduct of the play, and introduced three entire new characters, viz. a sister to Miranda, who, like her, has never seen a man; a youth, who has never beheld a woman; and a female monster, sister and companion to Caliban; besides which, he has somewhat enlarged on the characters of the sailors, greatly extended the musical parts, and terminated the piece with a kind of masque. In short, he has, on the whole, rendered it more showy, more intricate, and fitter to keep up the general attention of the audience; and yet, to the immortal evidence of Shakspeare's superior abilities over every other genius, we cannot but observe that the work of this very great poet Mr. Dryden, interwoven as it is with the very texture of Shakspeare's play, and fine as it must be considered, taken singly, appears here but as patch-work, as a fruit entirely unequal to the noble stock on which it is engrafted. Mr. Dryden, in his preface, observes, that Fletcher in his *Sea Voyage*, and Sir John Suckling in his *Goblins*, have borrowed very considerably from Shakspeare's *Tempest*. Sir William Davenant had some share with Dryden in this alteration.

50. *THE TEMPEST*. Opera. 8vo. 1756. By David Garrick. [But

see Foot's *Life of Murphy*, p. 160. 4to. 1811.] We have here the principal scenes of Shakspeare's *Tempest*, thrown into the form of an opera, by the addition of new songs. It was performed at the Theatre Royal in Drury Lane, with success. A kind of interlude prologue to it, between Mr. Havard, as an actor, and Mr. Yates, as a critic, is printed in *The St. James's Magazine*, vol. i. p. 144. The music by Mr. Smith.

51. *THE TEMPEST*. [Songs, &c. only printed. 8vo. 1777.] This was a revival and alteration of Shakspeare's *Tempest*, by R. B. Sheridan. The music by Thomas Linley, jun.

52. *THE TEMPEST*; or, *The Enchanted Island*. Comedy, taken from Shakspeare and Dryden, by J. P. Kemble, and acted at Drury Lane. 8vo. 1789.

53. *THE TEMPEST*; or, *The Enchanted Island*. By Shakspeare, with additions from Dryden and Davenant. Adapted to the stage by J. P. Kemble. Acted at Covent Garden. 8vo. 1806, 1807.

54. *THE TEMPLE BEAU*. Com. by Henry Fielding. Acted at Goodman's Fields. 8vo. 1730. Mr. Murphy observes, that this play contains a great deal of spirit and real humour—not but it must be acknowledged, that the picture of a Temple Rake, since exhibited by the late Dr. Hoadly in *The Suspicious Husband*, has more of what the Italians call *fortunato* than can be allowed to the careless and hasty pencil of Mr. Fielding.

55. *THE TEMPLE OF DULLNESS*, with the Humours of Signor Capochio and Signora Dorinna. A Comic Opera. Acted at Drury Lane. 4to. 1745. This we have heard ascribed to Colley Cibber.

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56. **THE TEMPLE OF LOVE.** A Masque. Presented by the Queen's Majesty and her ladies at Whitehall, on Shrove-Tuesday, 1634. By Inigo Jones and William Davenant. 4to. 1634. The names of the several performers are at the end of this masque.—This piece contradicts the assertion of some writers, that moveable *scenes* were not known till the Restoration; for the author himself has these words: "This masque, for the invention, variety of *scenes*, ap-
paritions, and richness of habits, was generally approved to be one of the most magnificent that had been done in England." The truth is, that scenes were known and used before, being introduced by Inigo Jones; but they were too expensive to be exhibited any where but at court.

57. **TEMPLE OF LOVE.** Pastoral Opera, englished from the Italian. All sung to the same music, by Signior J. Saggione; performed six times at the Haymarket. 4to. 1706. By Peter Motteux. Prologue spoken by Mr. Booth. The scene lies in Arcadia, and the time of action is the same with that of the representation.

58. **THE TEMPLE OF PEACE.** Masque, of one act, performed at Dublin. 8vo. 1749.

59. **THE TEMPLE OF VESTA.** Dramatic Poem, by the Rev. H. Boyd. 8vo 1793. Printed at Dublin, in a volume entitled, "Poems chiefly dramatic and lyric."

60. **OF THE TEMPTATION OF CHRIST.** A dramatic piece, by Bishop Bale, mentioned only in his own list.

61. **THE TENDER HUSBAND;** or, *The Accomplished Fools.* Com. by Sir Richard Steele. Acted at Drury Lane. 4to. 1703. The

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morality of this play is pure, the humour genuine, and the characters are well drawn and contrasted. The incident of Clerimont's disguising himself and painting his mistress's picture, is borrowed from Moliere's *Sicilien, ou l'Amour Peintre*. The prologue is written by Mr. Addison, to whom the play is dedicated; and who gave some assistance in the composition of it.

62. **THE TENDER SISTERS.** See THEATRICAL RECORDER.

63. **THE TENDER WIFE.** Com. A MS. sold as part of the library of the late Mr. Arthur Murphy.

64. **TERAMINTA.** An English Opera, by Henry Carey. 8vo. 1732; 4to. 1743. This piece was performed at the Theatre in Lincoln's Inn Fields. The music by Mr. J. C. Smith. In a note to the fourth edition, at the end of the argument, Mr. Carey says, "The recitative of this opera was written originally in prose, for expedition sake; since which time the author has altered it into blank verse, and made great improvement in the drama, as will appear by comparing it with the edition printed in the year 1732."

65. **TERM DAY;** or, *The Unjust Steward.* Com. of five acts, by T. Houston, of Newcastle. Printed in that town, 1803.

66. **TERPSICHOE'S RETURN.** Bal. Performed at Drury Lane, November 1805, and well received.

67. **THE TEST OF GUILT;** or, *Traits of Ancient Superstition.* A Metrical Dramatic Tale, by the late Mr. Joseph Strutt. 4to. 1808. Never acted. The piece is founded on an ancient notion, that when a murderer touched the dead body of the person whom he had slain, the corpse would bleed afresh.

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This is the main incident; and the poet has contrived to implicate in the guilt (apparently) a noble lover of unblemished character, and well beloved by the country, who is more solicitous to clear his honour than to save his life; and whose honour and life too are both secured, together with his happiness, by the events of the piece.

68. *THE TEST OF LOVE*. Mus. Entertainment. Acted at the Haymarket, Aug. 17, 1787, for Miss Farren's benefit. It was a translation from the French (ascribed to a Mr. Robinson), and was condemned before it was nearly finished.

69. *THE TEST OF UNION AND LOYALTY*. A new Piece on the present threatened French Invasion. Written and spoken by W. F. Sullivan, A. B. comedian. Svo. 1797.

70. *TETHYS' FESTIVAL; OR, The Queen's Wake*, celebrated at Whitehall, the 5th day of June, 1610; devised by Samuel Daniel. 4to. 1610. This piece was written and performed on occasion of creating King James's eldest son Henry Prince of Wales. It is omitted in all the editions of Daniel's works.

71. *THALIA'S TEARS*. A Poetical Effusion to the memory and merits of Mr. King. By Andrew Cherry. Performed February 12, 1806, at Drury Lane; the night being for the benefit of the widow of that excellent comedian. Not printed. On drawing up the curtain, the stage exhibited an interesting group. The back-ground represented Parnassus. Upon a pedestal in the centre, Mrs. Jordan, as Thalia, was discovered weeping over an urn, containing the ashes of *poor Tom King*, once the favourite of the Comic Muse. On

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each side, the most admired characters of this excellent comedian were personified by the following performers:—Mr. Bannister appeared dressed as Touchstone, Mr. Cherry as Lord Ogleby, Mr. Wroughton as Moody, and Mr. Downton as Sir Peter Teazle. Thalia recorded the talents of her deceased favourite; and the mellifluous tones of Mrs. Jordan's voice, and the feeling energy of her gestures, were never more successfully exerted in exciting the sympathetic sorrow of her auditors. The before-mentioned performers recited in turn several appropriate lines; and a dirge, composed by Mr. P. King, was solemnly sung by Messrs. Braham, Kelly, and Miller, Madame Storace, and Mrs. Bland. A song, written by M. G. Lewis, Esq. was also given by Braham in his best style. The produce of the evening, it was supposed, could not fall very short of 600*l*.

72. *THE THEATRE OF EDUCATION*. Translated from the French of the Countess of Genlis, 4 vols. Svo. 1781. There is also an edition, in 3 vols. 12mo. 1783; and another translation, 4 vols. 12mo. 1787. This collection consists of a number of small dramatic pieces, calculated for the instruction of youth. They are, says the editor, "only moral treatises brought into action; and it is hoped that young people may find lessons in them, both entertaining and instructive. Besides, in playing these pieces, in learning them by heart, several advantages may be found; such as, engraving excellent principles upon their minds, exercising their memories, forming their pronunciation, and giving them a graceful pleasing manner." It is but justice to add, that on this occa-

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sion the editor has said no more than what the merit of the collection will amply justify. The following is a list of these petite dramas:

VOL. I.

(1.) *Hagar in the Desert*. A Serious Dialogue.

(2.) *The Beauty and the Monster*. Com. in two acts.

(3.) *The Phials*. Com. in one act.

(4.) *The Happy Island*. Com. in two acts.

(5.) *The Spoiled Child*. Com. in two acts.

(6.) *The Effects of Curiosity*. Com. in two acts.

(7.) *The Dangers of the World*. Com. in three acts.

VOL. II.

(1.) *The Blind Woman of Spa*. Com. in one act.

(2.) *The Dove*. Com. in one act.

(3.) *Cecilia*; or, *The Sacrifice of Friendship*. Com. in one act.

(4.) *The Generous Enemies*. Com. in two acts.

(5.) *The Good Mother*. Com. in three acts.

(6.) *The Busy Body*. Com. in two acts.

VOL. III.

(1.) *The Children's Ball*; or, *The Duel*. Com. in two acts.

(2.) *The Traveller*. Com. in two acts.

(3.) *Vathek*. Com. in two acts.

(4.) *The False Friends*. Com. in two acts.

(5.) *The Judge*. Com. in three acts.

VOL. IV.

(1.) *The Queen of the Rose of Salency*. Com. in two acts.

(2.) *The Milliner*. Com. in one act.

(3.) *The Linen Draper*. Com. in two acts.

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(4.) *The Bookseller*. Com. in one act.

(5.) *The Truly wise Man*. Com. in two acts.

(6.) *The Portrait*; or, *The Generous Rivals*. Com. in three acts.

73. THE THEATRES. Farce. Anonymous. Svo. 1733. This is in the list of *The British Theatre*, but without any farther particulars. It was never acted, and we suppose was only a party-affair, relating to the theatrical contests of that time.

74. THE THEATRIC COUNT. A Tragic Comedy, in five acts, from the *Orgoglio Cupitoso, Conte Teatrino*, of Gonzago Bicchieri. Adapted for representation on the English stage. Svo. 1809. Abuse of the managers of Covent Garden Theatre, in a string of parodies on different plays. Its pretended Italian origin is fictitious. The piece was designed to countenance the proceedings of the O. P. rioters.

75. THE THEATRICAL CANDIDATES. Musical Prelude, by David Garrick. Acted at Drury Lane. Svo. 1775. Though this *petite morceau* neither teems with the wit of Congreve, nor exhibits the polished style of Cumberland, it had a sufficient share of merit to recommend itself to the audience, who received it with applause. It was acted at the opening of the Theatre, which had undergone considerable alterations.

76. THE THEATRICAL MANAGER. Dram. Satire. Svo. 1751. Abuse on Mr. Garrick.

77. THE THEATRICAL RECORDER. This was a monthly publication, in the nature of a magazine, which expired when two volumes were completed. The editor was Mr. Holcroft, who inserted, in the course of the work, the following dramatic pieces, translated from

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the French, Italian, Spanish, and German.

(1.) *The Tender Sisters*. Com. from Gellert.

(2.) *Philip the Second*. Trag. from Alfieri, by Fanny Holcroft.

(3.) *Avarice and Ostentation*. Com. from Goldeni.

(4.) *From Bad to Worse*. Com. from Calderon, by Fanny Holcroft.

(5.) *The Sage and his Father*. Com. from Hoffman.

(6.) *The Mothers*. Com. from Etienne and Gauguinantenil.

(7.) *The Opera Dancer*. Dram. Prov. from Carmontel.

(8.) *Emilia Galotti*. Trag. from Lessing, by Fanny Holcroft.

(9.) *The Mother and Daughters*. Com. from Mademoiselle St. Leger.

(10.) *The Representation of the Holy Ghost*, from the Italian.

(11.) *The Father outwitted*. Int. from the Spanish.

(12.) *Fortune Mends*. Com. from Calderon, by Fanny Holcroft.

(13.) *The Discontented Man*, from Le Brun.

(14.) *The Affectionate Son*. Com. from Engel.

(15.) *The Pullet*. Dr. Prov. from Carmontel.

(16.) *Minna von Barnhelm*. Com. from Lessing, by Fanny Holcroft.

(17.) *The Baron*. Com. from Celenio, by Fanny Holcroft.

(18.) *The Portrait*. Dr. Prov. from Carmontel.

(19.) *Rosamond*. Trag. from Weisse, by Fanny Holcroft.

(20.) *Marriage Projects*. Com. from Du Val.

(21.) *Unforeseen Events*. Com. Op. from D'Hele.

(22.) *False Indifference*. Dr. Prov. from Carmontel.

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78. **THEBAIS**. Trag. by Thos. Newton. 4to. 1581. This is a translation from one of the tragedies published as Seneca's; although, from some inconsistencies between the catastrophe of this and that of *Œdipus*, it is scarcely reasonable to imagine them both the work of the same author.

79. **THELYPHTHORA**; or, *More Wives than One*. Farce, by F. Pilon. Acted at Covent Garden, March 8, 1781. The popularity of Mr. Madan's book, with the same title as this piece, and the novelty of its doctrine, seemed to point them out as good subjects for comic ridicule. The author, however, on this occasion was not so lucky as he had formerly been. His piece was represented once, and attempted a second time, but without success. N. P.

80. **THELYPHTHORA**; or, *The Blessings of Two Wives at Once*. A Comical, Farcical, Whimsical, Colloquial Piece, in one act, by Thomas Knight. This was acted at Hull, in 1783.

81. **THEMISTOCLES, THE LOVER OF HIS COUNTRY**. A Trag. by Dr. Samuel Madden. 8vo. 1729. Acted, with some success, at the Theatre in Lincoln's Inn Fields.

82. **THEMISTOCLES**. Op. translated from Metastasio, by John Hoole. 8vo. 1800.

83. **THEODORA**; or, *The Spanish Daughter*. Trag. by Lady Burrell. 8vo. 1800. Never performed. The dialogue of this piece is more to be commended for ease and correctness, than for that dignity and elegance which tragic poetry is expected to possess. The distress of the heroine arises from disappointed love, and the interest from her struggles between delicacy and filial affection.

84. **THEODORE**. Op. by J. H.

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Colls. 8vo. No date. This piece was printed at Norwich, in a volume of posthumous poems, edited by Mr. Jerningham, for the benefit of a son of the author. Never acted.

85. THEODORICK KING OF DENMARK. Trag. by a young Gentlewoman. 8vo. 1752. Who this young gentlewoman was we know not, but suppose her to have been a native of Ireland, as the piece was published by subscription in Dublin. The plot of this play is built on a novel, entitled, *Ildegerte*. The scene, Denmark.

86. THEODOSIUS; or, *The Force of Love*. Trag. by Nath. Lee. Acted at the Duke's Theatre. 4to. 1680; 4to. 1692. This play met with great and deserved success. It is Lee's master-piece. The passions are very finely touched in it, and the language is in many parts extremely beautiful. Every thing that relates to the loves of Varanes, Athenais, and Theodosius, is uniform, noble, and affecting; yet even all these beauties cannot bribe us from remarking how very unequal to these is the episode of the loves of Marcian and Pulcheria, which is in itself so trifling, and so unconnected and unnecessary to the main plot of the play, that, with a very little alteration, those two characters, and every thing that relates to them, might be entirely omitted, and the piece rendered the better for the want of them. Marcian's behaviour to Theodosius is not only inconsistent with probability, but such as renders the latter too contemptible for the sufferance of an audience after it to admit him again on the stage; and Pulcheria's banishing the general only to have an opportunity of recalling him to surprise him by making him her

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husband, has something in it so truly ludicrous and puerile, that one should imagine it rather the treatment of a skittish boarding-school miss to some pretty master just come home to a holiday breaking-up, than that of a princess, to whom the empire of the world was to devolve, towards a hardy soldier, whose arms that world had trembled at the sound of. It were therefore to be wished, that this slight hint might induce some person equal to the task, to undertake an alteration of it, by curtailing these superfluous excrescences, and filling up the hiatus they would leave, with some incidents that might have more uniformity and connexion with the general design of the play. The groundwork of it is built on the romance of *Pharamond*, in which the history of Varanes is to be seen, Part 3. Book 3.; of Marcian, in Part 7. Book 1.; and of Theodosius, in Part 7. Book 3. The scene lies in Constantinople. It is also assisted in the representation by several entertainments of singing in the solemnity of church music, composed by the celebrated Hen. Purcell, being the first he ever furnished for the stage. There is a play on the same story by Massinger. See *EMPEROR OF THE EAST*.—We cannot conclude without censuring the following disgraceful adulation, in Lee's dedicatory epistle to the Duchess of Richmond: "To have your Grace's
"favour, is magnificent and eternal
"praise—Something there is in
"your mien so much above that
"we vulgarly call *charming*; that
"to me it seems *adorable*, and
"your presence almost *divine*,
"whose dazzling and majestic
"form is a proper mansion for the
"most elevated soul."

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87. *THERMOPYLÆ*; or, *Repulsed Invasion*. A Tragic Drama, in three acts, by J. P. Roberdeau. This was performed four nights in April 1805, at the Naval Academy, at Gosport. Among the performers were the sons of Admiral Montague, General Burrard, Sir G. H. Barlow, &c.—As may be imagined, the piece was founded on Glover's energetic poem of *Leonidas*; but with great variations, transpositions, and the introduction of a long-lost son of the hero. Xerxes, King of Persia, resolving upon the conquest of Greece, which consisted of many kingdoms, principalities, &c. the oracle of Delphos declared, that the Persian arms would prevail, unless a king, who was descended from Hercules, should fall in the conflict. Leonidas, King of Sparta, being of such lineage, immediately offers himself a victim for Greece, and proceeds to the congress of Grecian princes. The vastness of the army of Xerxes makes them resolve to defend the Pass of Thermopylæ, with their small force. Ambassadors arrive from Xerxes (attended by Polydorus, the lost son of Leonidas), to endeavour to detach Leonidas from the confederation: at their departure, Polydorus remains and discovers himself. Previous to the battle, Leonidas harangues the army, and then leads them out, during the night, against the Persian camp. In the course of the fight many chiefs on both sides are slain, and finally Leonidas. The Persian army is totally routed. Two revolting leaders are condemned to death. The crown of Sparta devolves to Polydorus, and the piece concludes. It was projected, in the year 1791, for representation at the London Theatres, with a richness

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of design in embellishment that was deemed too expensive; although, upon its being again offered, in 1800, Mr. Kemble has been said to have been its advocate. It would have required four processions, a sacrifice, and a display of the funereal Grecian games. It was well adapted for juvenile representation from its abounding with noble patriotic sentiments, and being without any love story.

88. *THERSYTES, HIS HUMOURS AND CONCEITS*. An Interlude. Anonymous. 1598. Though we have given this title, and assigned this date, they ought not to pass without expressing our doubts of the genuineness of both. They come from a strongly suspected quarter, Chetwood's *British Theatre*, which is not to be depended on. None of the present collectors of plays are in possession of this drama.

89. *THEY'VE BIT THE OLD ONE*; or, *The Scheming Butler*. Interl. Acted May 1, 1798, at Covent Garden, for the benefit of Mrs Mattocks. Not printed.

90. *THIERRY AND THEODORET*. Trag. by Beaumont and Fletcher. Acted at the Black Friars. 4to. 1621; 4to. 1648; 4to. 1649; 8vo. 1773. The plot of this play may be seen by consulting De Serres, Mezeray, and other of the French writers on the reign of Clotaire II. and the scene lies in France. In the folio edition of these authors' works, in 1679, the editor, either designedly, or from some carelessness of the compositor, has omitted a great part of the last act, which contains the King's behaviour during the operation of the poison, administered to him by his mother, and which is as affecting as any part of the play.

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91. **THIMBLE'S FLIGHT FROM HIS SHOEBOARD.** Comic Piece, in one act. Performed at the Haymarket, 1789. Printed by subscription, at Brighton. Svo. No date. This piece was performed for the benefit of Mr. Bannister, senior. The satire of it was levelled at Mr. Kean, then a well-known imitator of the actors, who had once been a tailor, and had lost one of his legs. His character was represented by Mr. Rees; but the audience disapproving the personalities it contained, it met with but an indifferent reception.

92. **THE THIRTIETH OF OCTOBER.** A Play. Entered on the book of the Stationers' Company, in the year 1560: but not printed.

93. **THIRTY THOUSAND;** or, *Who's the Richest?* Op. by Thos. Dibdin. Acted with success at Covent Garden. Svo. 1805. The plot is taken from one of Miss Edgworth's Popular Tales, called *The Will*; in which a person leaves 30,000*l.* to whichever of three cousins shall prove the richest at the end of a certain period. There is a good deal of pun and light humour in this piece; but it is on the whole inferior to many of its author's other productions. Music by Braham, Davy, and Reeve.

94. **THOMAS AND SALLY;** or, *The Sailor's Return.* A Musical Entertainment. Svo. 1760. This little piece was performed at Covent Garden Theatre, with great success. It was written by Mr. Isaac Bickerstaff. The plot is very simple, being no more than a country squire's attempting the virtue of a young girl in the neighbourhood, who, after resisting all the persuasions of an old woman, who pleads in the squire's favour, is at last rescued from intended violence

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by the timely approach of a youth, for whom she had long maintained a pure and unaltered passion. The songs are pleasing, and the music, by Dr. Arne, was allowed to be excellent. An edition, with alterations and additions, was published in Svo. 1765.

95. **THOMAS AND SUSAN;** or, *The Fortunate Tar.* Musical Entertainment. Acted at the Royalty Theatre, 1787.

96. **THOMAS DOUGH.** Play, by William Haughton (in conjunction with John Day). We find a second part of this play, acted in 1601; but hear nothing of the first part. Not printed.

97. **THOMAS, LORD CROMWELL.** See CROMWELL.

98. **THOMAS MERRY.** Trag. by William Haughton (in conjunction with John Day). Acted 1599. We think it very probable, that this is another name for the **TWO LAMENTABLE TRAGEDIES.**

99. **THOMAS STROWDE.** Parts II. and III. (we do not find Part I. mentioned), by William Haughton and John Day. Acted 1601. Probably the same as **THE BLIND BEGGAR OF BETHNAL GREEN.**

100. **THOMASO;** or, *The Wanderer.* Com. in two parts, by Thomas Killigrew. Folio. 1664. The author of this play has borrowed several of his decorations from others, particularly a song on jealousy from Mr. Carew, and another song from Fletcher's play of *The Captain.* He has, besides, taken not only the design of his character of Lopus, but even many of the very words, from that of Jonson's *Volpone.* But as he seems very ready candidly to confess his thefts, and as what he has thus borrowed he applies to very good purpose, he may surely be excused. Both these pieces were written at

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Madrid, which city he has made the scene of action in them.

101. THOMYRIS, QUEEN OF SCYTHIA. An Opera, by P. Motteux. 4to. 1707. This was performed at the Theatre Royal in Drury Lane, and was one of the attempts made at that time for the introduction of English operas, after the manner of the Italian. The scene lies in the part of Scythia inhabited by the Massagetes.

102. THORNEY ABBEY; or, *The London Maid*. Trag. by T. W. 12mo. 1662. Who the author of this piece was we know not; but it is printed with the *Marriage Broker*, and *Grim the Collier of Croydon*, under the title of *Gratiae Theatralis*; or, *A choice Ternary of English Plays, composed upon especial Occasions, by several ingenious Persons*. The scene of the piece we are now speaking of, is laid in London; and the piece itself seems a weak imitation of *Macbeth*.

103. THE THRACIAN WONDER. A comical History, by John Webster and William Rowley. 4to. 1661. This play was acted with great applause. It is one of those published by Kirkman, after the author's death.

104. THE THREE AND THE DEUCE. Comic Drama, in three acts, by Prince Hoare. Performed at the Haymarket, 1795. 8vo. 1806. The plot of this piece, which turns upon the strong resemblance, in person, features, and voice, between three brothers, who are, however, of very different dispositions, is borrowed from the French; it affords much entertainment when well acted, and is still frequently performed.

105. THE THREE BROTHERS. Trag. by Wentworth Smith. Acted by the Lord Admiral's servants,

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1602. Not printed.—This author wrote, or assisted in, several other plays; and by only using the initials of his name, it is supposed that many of them were obtained on the public as the products of Shakspeare's pen.

106. THE THREE CONJURERS. A Political Interlude, stolen from Shakspeare. 4to. 1763. A squib, thrown at Lord Bute, under the name of *Macbeth*.

107. THE THREE DOROTHIES; or, *Jodelet Box'd*. Com. translated from Scarron, in 1657, by Sir William Lower, Knt. Never printed.

108. THREE HOURS AFTER MARRIAGE. Com. of three acts [by Messrs. Gay, Pope, and Arbuthnot]. Acted at Drury Lane. 8vo. 1717. This little piece, the joint produce of a triumvirate of first-rate wits, did not meet with the success which might have been expected from the celebrity of the authors. It was acted only seven nights. The consequence of which was, the giving Mr. Pope so great a disgust to the stage, that he never attempted any thing in the dramatic way afterwards; and, indeed, he seems, through the course of his satirical writings, to have shown a more peculiar degree of spleen against those authors who happened to meet with success in this walk, in which he had so conspicuously failed. Yet it is far from improbable, that, had he thought it worth his while singly to have taken the pains of writing a dramatic piece, he might have succeeded equally, if not preferably to any of his contemporaries. Though this piece was printed under the name of Gay, his hand is not very discernible in any part of it. We may however observe, that the character of Sir

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Tremendous, being apparently designed for Dennis, was in all probability introduced by Pope. Fossile, who was meant as the representative of Dr. Woodward, might likewise have been the production of Arbuthnot, who through the knowledge incident to his profession was enabled to furnish a sufficient train of physical terms and observations. The contrivance of the husband's jealousy is taken from *Le Cocu Imaginaire*. Dr. Lubomirski's liquor for the trial of virginity, is an incident taken from *The Changeling*, by Middleton, Act iv. Scen. i. Phœbe Clinke' was said to be intended for the Countess of Winchelsea, who was so much affected with the itch of versifying, that she had implements of writing in every room in her house that she frequented. She was reported also to have given offence to one of the triumvirate, by saying, that Gay's *Trivia* showed he was more proper to walk before a chair, than to ride in one. Cibber informs us, that his own quarrel with Pope was occasioned by a joke thrown into *The Rehearsal*, at the expense of this unsuccessful performance; and the writer of a letter subjoined to an edition of this play, printed in Ireland, in 1761, mentions an actual fray which took place behind the scenes, between Gay and Cibber, on account of this sarcasm. The same writer relates a whimsical accident which happened to Mrs. Garnet, who acted Sarsnet, on the fourth night of the performance. This play is not deficient in either wit or humour; but is certainly too high seasoned with double entendre.—Dr. Arbuthnot and Mr. Pope were, no doubt, solicitous to conceal their concern in it; but by a letter

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which Gay wrote to Pope, published in Ayre's *Memoirs*, it appears evident (if Ayre's authority may be depended on), that they both assisted in the composition:

"DEAR POPE,

"Too late I see, and confess, "myself mistaken in relation to "the comedy; yet I do not think, "had I followed your advice, and "only introduced the mummy, "that the absence of the crocodile "had saved it. I can't help "laughing myself (though the vulgar do not consider it was designed to look ridiculous) to "think how the poor monster and "mummy were dashed at their "reception; and when the cry "was loudest, I thought that if "the thing had been written by "another, I should have deemed "the town in some measure mistaken; and as to your apprehension that this may do us "future injury, do not think of "it: the Doctor has a more valuable name than can be hurt "by any thing of this nature; and "yours is doubly safe. I will, if "any shame there be, take it all "to myself; and indeed I ought, "the motion being first mine, "and never heartily approved by "you."

The author of a "Key" to this farce, Svo. 1717 (who calls himself E. Parker, Philomath), says, that it is stolen from a farce in the *Theatre Italien*, called *The Mummies of Egypt*.

109. A right excellent and famous comedy, called, THE THREE LADIES OF LONDON. Wherein is notablie declared and set forth how, by means of Lucar, Love and Conscience is so corrupted, that the one is married to Dissimulation, the other fraught with all Abomination. A perfect Pattern

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for all Estates to looke into, and a Worke right worthie to be marked. Written by R. W. as it hath been publiquely plaied.

At London. Printed by Robert Warde, dwelling neere Holburne Conduit, at the Signe of the Talbot, 1584.

The characters in this piece are, Fame. Love. Conscience. Dissimulation, having on a farmer's long coate and a cap, and his poll and beard painted motley. Simplicite, like a miller, all mealy, with a wand in his hande. Fraud, with a sword and buckler, like a ruffin. Symonie. Lady Lucar. Mercadore, like an Italian merchant. Artifex, an artificer. A Lawyer. Sinceritie. Hospitalitie. Sir Nicholas Nemo. Peter Pleaseman, like a priest. Gerontes, a Jewe. Coggin, Dissimulation's man. Tom Beggar. Wily Will. Judge of Turkie. Serviceable Diligence, a constable. Clarke of the Size, &c.—*Paule Bucke.*

Of this morality there is another copy printed in 1592.

110. *A Comedye concernynge THREE LAWES, of Nature, Moses, and Christ, corrupted by the Sodomytes, Pharisees, and Papystes, most wycked. Compyled by Johan Bale, Anno 1538, and lately inprinted per Nicolaum Bamburghensem.* 4to. 1558. B. L. with a fine portrait of the author in wood. Reprinted by Thomas Colwell. 4to. 1562. See Ames, p. 317.

Into fyve personages may the partes of thys Comedye be dyveded:

1. The Prolocutor. Christen Fayth. Infydeleyte. 2. The Lawe of Nature. Covetousnesse. False Doctryne. 3. The Lawe of Moses. Idolatrye. Hypocresye. 4. The Lawe of Christ. Ambycyon. Sodomye. 5. Deus Pater. Vindicta Dei.

The apparellynge of the six vices, or frutes of Infydeleyte.

Lete Idolatry be decked lyke an olde wytche, Sodomy lyke a monke of all sectes, Ambycyon lyke a lyshop, Covetousnesse lyke a pharyse, or spyritual lawer, False Doctryne lyke a popysh doctour, and Hypocresy lyke a graye fryre. The rest of the partes are easy ynough to conjecture.

This play, probably the first printed in the English language, is written in various measure, in five acts, and concludes with a prayer for King Edward VI. *Queene Katerine*, the Lord Protector and the Nobility. Former catalogues style it, *The Laws of Nature.*

111. *The pleasant and stately Morall of the THREE LORDS AND THREE LADIES OF LONDON, with the great Joy and Pompesolemnized at their Mariages. Commicallly interlaced with much honest Mirth for Pleasure and Recreation, among many morall Observations and other important Matters of due Regard.* By R. W. 4to. B. L. 1590.

The actors' names.

| | |
|-----------------------------|------------------------------|
| Policie, | } the three Lords of London. |
| Pompe, | |
| Pleasure, | |
| Wit, | } their Pages. |
| Wealth, | |
| Wil, | |
| Nemo, a grave old man. | |
| Love, | } three Ladies of London. |
| Lucre, | |
| Conscience, | |
| Honest Industrie, | } three Sages. |
| Pure Zele, | |
| Sinceritie, | |
| Desire, | } three Lords of Lincoln. |
| Delight, | |
| Devotion, | |
| Sorrowe, a jayler. | |
| Simplicity, | } a poore Freeman of London. |
| Paineful Penurie, his wife. | |

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Diligence, a poste or an officer.
 Fealtie, } two heraldes at armes.
 Shealtie, }
 Fraud, }
 Usurie, } Foure Gallantes.
 Dissimulation, }
 Simony, }

Falshood, { two that belong
 Double Dealing, { to Fraud and
 Dissimulation.

112. *THE THREE OLD WOMEN WEATHERWISE.* See *THE OLD WOMEN, &c.*

113. *THE THREE PER CENTS.* Com. by F. Reynolds. Acted at Covent Garden, Nov. 12, 1803. Much disapprobation was expressed in the course of the performance, and the author, in consequence, withdrew it after the first night; but the opposition appeared to be in many instances wanton and ungrounded; and a little pains would have made such an alteration in the piece, as might have given it the usual run; though it probably would not have become a favourite with the public. N. P.

114. *THE THREE VICES OVERCOME TRUTH AND CHASTITY.* One of the Interludes written by Sir David Lindsay, and published by John Pinkerton. 8vo. 1792.

115. *THREE WEEKS AFTER MARRIAGE.* Com. of two acts, by Arthur Murphy. Performed at Covent Garden. 8vo. 1776. This piece affords a very striking proof of the capriciousness of public taste, and the injustice of some public determinations. It is no other than the *What we must all come to*, of the same author, with a new title. On its first appearance it was condemned almost without a hearing, and lay dormant for several years, until Mr. Lewis ventured to produce it again at his benefit; when it met with universal applause, and still con-

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tinues to be frequently acted and favourably received. The following anecdote is related by Mr. Ryley (in his entertaining work called *The Itinerant*, vol. ii. p. 215), of a country manager, named Davies: When Mr. Ross, formerly the Edinburgh Roscius, was at Lyme, in Dorsetshire, in a very infirm state of health, being a general favourite among the visitors, Manager Davies applied to him, and he bespoke *Three Weeks after Marriage*. Davies undertook the part of Sir Charles; and Miss Stanley was quite at home in Lady Racket, having often played it with Mr. Dimond, of the Bath Theatre, whose *business* she wrote down for Davies's instruction. One thing, which she particularly desired, was, that when they are parting after the first quarrel, and she says, "Won't you go to bed?" he should reply, "No, Madam, I'll never go to bed with a woman who does not know *what's trumps*." It is supposed that he had taken particular pains to be correct; but not being at all easy in the part, and seeing the eyes of the great actor Ross intently fixed upon him from the stage-box, when the fatal question was put, "Come, Sir Charles, won't you go to bed?" he replied, "No, Madam, I'll never go to bed with a woman that *trumps!*" The house was in a roar. Davies, perceiving his mistake, made it worse by bawling out, "Ladies and Gentlemen, I did not mean any such thing; I meant trumps at cards—diamonds, spades, clubs—that is, I——" and off the stage he ran, and was with great difficulty persuaded to appear again that evening.

116. *THROW PHYSIC TO THE DOGS.* Mus. Farce. Ascribed

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to a Mr. Lee, then late of Covent Garden Theatre. Acted twice at the Haymarket, July 1798. Not printed. Although condemned by the audience, this piece had some good *stuff* in it; but it might certainly have been better *compounded*. The failure, however, may have been in some degree owing to the absence of the author from the rehearsals (being engaged at Birmingham), and the imperfect manner in which one of the principal actors had studied his part.

117. **THE THUNDER ODE.** Written on the Hurricane in the West Indies. Performed at Covent Garden. 4to. 1773. Music by Dr. Arne.

118. **THYESTES.** Tr. by Jasper Heywood. 12mo. 1561; 4to. 1581. This is only a translation from the *Thyestes* of Seneca. It was not intended for the stage; yet the author has taken some liberty with his original, having added a whole scene at the end of the fifth act, in which Thyestes bewails his own misery, and imprecates the vengeance of Heaven on Atreus. The scene, Aigos. This is a very old, and, we believe, the first English translation of this play, and is printed in the black letter.

119. **THYESTES.** Trag. by John Wright. 12mo. 1674. This is another translation of the same play, writ (says the translator) many years since, though corrected, and rendered into somewhat a more fashionable garb than its first dress, at the intervals of a more profitable study the last long vacation, before it was published. To this is added a burlesque, called **MOCK-THYESTES**; which see.

120. **THYESTES.** Tr. by John Crown. Acted at the Theatre Royal. 4to. 1681. It is the only piece on this story that has

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made its appearance on the English stage, where it met with good success. The foundation of it is laid in Seneca's tragedy, and Crown has in some measure imitated that author in the superstructure. There are, however, two plays on the same subject, the one in French, the other in Spanish; but how far our author has been obliged to either of them we know not, neither of them having fallen in our way. The scene lies at Atreus's court in Aigos.

121. **THYRSIS.** Past. by John Oldmixon. 4to. See **THE NOVELTY**, by Motteux.

122. **TIBERIUS IN CAPREÆ.** A Play, by Mr. Cumberland; never acted; but advertised as being one of a collection intended for publication by subscription.

123. **TIDE TARRIETH FOR NO MAN.** *A most pleasaunte and merry Comedie, ryght pithy and fulle of Delighte.* By George Wapul. 4to. 1576. B. L. This piece is entered by Hugh Jackson, Oct. 26, 1576, on the book of the Stationers' Company.

124. **TIMANTHES.** Trag. by John Hoole. Acted at Covent Garden. 8vo. 1770. This second tragedy, by the worthy and ingenious Mr. Hoole, like his first, is the child of Metastasio, and indeed has all the features of the *Demophoon*, its parent. There is, however, too strong "a spice of 'your opera'" in it, to render it a very acceptable entertainment to an English audience; and yet it was played with some degree of success at Covent Garden.

125. **TIME VINDICATED TO HIMSELF AND TO HIS HONOURS.** A Masque, by Ben Jonson. Presented at Court on Twelfth-Night, 1623. 8vo. 1756.

126. **TIME'S A TELL-TALE.**

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Com. by Henry Siddons. Acted, with great applause, at Drury Lane. Svo. 1807. If this comedy may not claim a place in the very first rank of dramatic productions, it is free from many of those blemishes which the novelties of the stage now too often exhibit. The language is chaste, and there are no attempts to substitute punning for wit. The sentiments are just and elevated, and the whole moral effect is excellent. The author seems to have erred chiefly in rendering a part of the dialogue too sententious and solemn for the stage.

127. *TIME'S TRIUMPH*, &c. A play registered by Henslowe as having been acted April 13, 1597. Not now known.

128. *THE TIMES*. Com. by Mrs. Elizabeth Griffith. Acted, about six times, at Drury Lane. Svo. 1780. This piece, like most other of the same author's, is taken from the French. It possesses equal merit, but was not acted with so much success as some of her former pieces.

129. *THE TIMES*; or, *A Fig for Invasion*. Mus. Ent. in two acts, by a British Officer. Svo. 1797. Never performed. Dedicated to Mr. Pitt. It shows more of zeal than ability.

130. *TIMOLEON*; or, *The Revolution*. Tragi-Com. Anonymous. 4to. 1697. The comic parts of this play are intended as a satire on mercenary courtiers, who prefer money to merit. The story of the tragic part is from Cornelius Nepos, Plutarch's Life of Timoleon, &c. The scene in Syracuse.

131. *TIMOLEON*. Trag. by Benjamin Martyn. Svo. 1730. This play was acted at Drury Lane Theatre with some success. The plot of it is taken from history,

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the language is not unpoetical, and there are some strokes on the subject of liberty which are well calculated to obtain applause. A contemporary author, Mr. Miller, in his *Harlequin Horace*, records, that, when *Timoleon* was represented for the first time, the author's friends were so very zealous in doing it justice, that not a scene was drawn without a clap, the very candle-snuffers received their share of approbation, and a couch made its entrance with universal applause. It is remarkable, he adds, that in another new tragedy, which was brought on the stage soon after, the very same couch met with a severe repulse, though it acted its part altogether as well. In the second edition of this play, published in the same year, there are added, a scene in the beginning of the second act, and two speeches in the last scene of the third act.

132. *TIMOLEON*. It is well known, that Mr. Pope spent some time in writing a Tragedy under this title; in which, however, he did not succeed. *Query*, In whose possession may the MS. be?

133. *TIMOLEON*. Tragedy, by George Butt, D. D. Not acted; nor, we believe, printed. In the year 1777 he proposed it for the stage, and submitted it to the inspection of Mr. Garrick, who admired it; but said, that it required alteration before it could be brought out. The author requested Mr. Garrick to mention in what part he thought alteration necessary, with a view to improvement. The actor read it several times, and at last (we are told) confessed his inability to discover a fault in it. In short, the play, we understand, though abounding in beauty and pathos, though regular in the

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plot, interesting in the progress, and affecting in the catastrophe, did not possess those prominent features which in our day captivate the public on the stage.

134. *TIMON*. Com. Not printed. This piece, which still remains in manuscript, from the hand-writing, is supposed to be of the age of Shakspeare. See Mr. Malone's *Attempt*, &c. page 338.

135. *TIMON IN LOVE*; or, *The Innocent Theft*. Com. by J. Kelly. Svo. 1733. This play was acted at Drury Lane with indifferent success. It is a translation, with but little alteration, of the *Timon Misanthrope* of M. De L'Isle; a piece which, in itself, has considerable merit.

136. *TIMON OF ATHENS*. Tr. by Wm. Shakspeare. Fol. 1623. There are some passages in this play equal to any thing this author ever wrote, particularly Timon's grace, and his several curses; nor was there ever perhaps an higher finished character than that of Apemantus. Yet it is not without some faults in point of regularity. The story may be found in Lucian's *Dialogues*, Plutarch's Life of M. Antony, &c. The scene lies in Athens and the woods adjacent. Dr. Johnson observes, this play "is a domestic tragedy, and therefore strongly fastens on the attention of the reader. In the plan there is not much art; but the incidents are natural, and the characters various and exact. The catastrophe affords a very powerful warning against that ostentatious liberality which scatters bounty, but confers no benefits, and buys flattery, but not friendship."

137. *THE HISTORY OF TIMON*

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or *ATHENS, the Man-hater*, made into a play, as the alterer modestly phrases it, by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1678. This tragedy is borrowed from the foregoing one, but is not near so good a play, almost every thing that is valuable in it being what the author has taken verbatim from Shakspeare.

138. *TIMON OF ATHENS*. Altered from Shakspeare and Shadwell, by James Love [Dance]. Acted at Richmond, and well received. Svo. 1768.

139. *TIMON OF ATHENS*. Tr. altered from Shakspeare, by R. Cumberland. Acted at Drury Lane, but with little success. Svo. 1771.

140. *TIMON OF ATHENS*. Tr. altered by Thomas Hull. Acted at Covent Garden, May 13, 1786, for Mr. Hull's benefit. Mr. H. introduced in this piece a new character, being a mistress of Timon's; but the play was coldly received, and has not been printed.

141. *THE TINKER OF TOTNESS*. Play. Acted, as Henslowe's List says, July 18, 1596. Not now known.

142. *TIPPPOO SAIB*; or, *British Valour in India*. Pant. Bal. Acted at Covent Garden, June 6, 1791, for the benefit of Mr. Wild, the prompter. N. P.

143. *'TIS ALL A FARCE*. F. by John Till Allingham. Performed, with success, at the Haymarket. Svo. 1800.

144. *'TIS AN ILL WIND BLOWS NOBODY GOOD*; or, *The Road to Odiham*. Farce. Anon. Acted at Drury Lane, April 14, 1788, for Mr. Baddeley's benefit. It was a satire on the rage for pugilism; but had little merit, and no success. N. P.

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145. 'TIS A WISE CHILD KNOWS ITS OWN FATHER. Com. in three acts, by F. G. Waldron. Acted, for the author's benefit, at the Haymarket, Sept. 21, 1795. Not printed.

146. 'T IS BETTER THAN IT WAS. Com. by George Digby, Earl of Bristol. This play is mentioned by Downes, p. 20, as being *made out of Spanish*, and acted at the Duke's Theatre between 1662 and 1665. N. P.

147. 'T IS GOOD SLEEPING IN A WHOLE SKIN. Com. by W. Wager. This was among those destroyed by Mr. Warburton's servant.

148. 'T IS NO DECEIT TO DECEIVE THE DECEIVER. Play, by Henry Chettle. Acted 1598. Not printed.

149. 'T IS PITY SHE'S A WHORE. Trag. by John Forde. Acted at the Phoenix, Drury Lane. 4to. 1633; and in Dodsley's *Collection*. We cannot help considering this play as the masterpiece of this great author's works. There are some particulars in it, both with respect to conduct, character, spirit, and poetry, that would have done honour to the pen of the immortal Shakspeare himself. Langbaine has, however, pointed out a fault, which we must, though unwillingly, subscribe to, and which relates to a very essential point, viz. the morals of the play; which is, his having painted the incestuous love between Giovanni and his sister Annabella in much too beautiful colours; and, indeed, the author himself seems by his title to have been aware of this objection, and conscious that he has rendered the last-mentioned character, notwithstanding all her faults, so very lovely, that every auditor would naturally cry out to himself, 'T is

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Pity She's a Whore. In consequence of this incestuous passion also, on which the whole plot of the play turns, the catastrophe of it is too shocking for an audience to bear, notwithstanding every recollection of its being no more than fiction.

150. 'T IS WELL IF IT TAKES. Com. by William Taverner. Svo. 1719. This play was acted, with success, at the Theatre in Lincoln's Inn Fields; yet, like most of its author's pieces, quickly sunk into oblivion, and has not been revived since.

151. 'T IS WELL IT'S NO WORSE. Com. by Isaac Bickerstaffe. Acted at Drury Lane. Svo. 1770. The original of this play is *El Escondido y la Tapada* of Calderon. It was performed eleven nights, and not unsuccessfully, by the great aid of Mr. King and Mrs. Abington; but has since been cut down to a farce called *The Pannel*.

152. 'T IS WELL THEY ARE MARRIED. Dram. Piece, in one act. Performed, June 1804, at Brandenburgh House Theatre. Scene, Berlin. This was a translation from the French, and was very much applauded. N. P.

153. TITHONUS AND AURORA. Entertainment of Music, set by J. Dunn, and performed at Sadler's Wells. 12mo. 1746.

154. TITERUS AND GALATEA. Com. entered, by Gab. Cawood, on the book of the Stationers' Company, April 1, 1585; but, we believe, not printed.

155. TIT FOR TAT; or, *Comedy and Tragedy at War*. By Charlotte Charke. Acted at Punch's Theatre in St. James's Street, 1743. Not printed.

156. TIT FOR TAT; or, *A Dish of the Auctioneer's own Chocolate*. Int. by Henry Woodward. Per-

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formed at Drury Lane, 1749. Not printed. A hit at Foote.

157. TIT FOR TAT. Com. in three acts [by George Colman]. Acted at the Haymarket, 1780. 8vo. 1788. This is an alteration from *The Mutual Deception*.

158. TITTLE TATTLE; or, *Taste à la Mode*. Farce, by Timothy Fribble, Esq. 8vo. 1749. This is no other than extracts from Swift's *Polite Conversation*.

159. TITUS. Opera, translated from Metastasio, by John Hoole. 8vo. 1767, 1800.

160. TITUS AND ANDRONICUS. Acted by the Earl of Sussex's Men (says Henslowe), Jan. 23, 1593. This may possibly have been the original of TITUS ANDRONICUS, since ascribed to Shakspeare, and may only have received improvements at his hands.

161. TITUS ANDRONICUS. T. by William Shakspeare. Acted by the servants of the Earls of Pembroke, Derby, and Essex. 4to. 1594; 4to. 1611. This play has by some been denied to be Shakspeare's; and Ravenscroft, in the epistle to his alteration of it, too, positively asserted, that it was not originally Shakspeare's, but brought by a private author to be acted, and that he only gave some master-touches to one or two of the principal parts or characters. However, as Theobald admitted it into his edition of this author's works, we cannot think ourselves entitled to deny it a place. It is true, there is somewhat more extravagant in the plot, and more horrid in the catastrophe, than in most of Shakspeare's tragedies; but as we know that he sometimes gave an unlimited scope to his imagination, and as there are some things in the characters of Aaron, Tamora, and Titus, which are

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scarce to be equalled, we think we can hardly deny our homage to those stamps of sterling merit which appear upon it, nor our acquiescence to the opinion of a critic so well acquainted with the manner of our author as Mr. Theobald unquestionably was. Later critics of abilities much superior to Mr. Theobald's, have, however, given very different opinions on this subject. See Dr. Johnson's, Dr. Farmer's, Mr. Steevens's, and Mr. Malone's sentiments on the same subject, at the end of this play, in Mr. Reed's edition of Shakspeare, 8vo. 1803. The scene lies in Rome, and the plot is borrowed, but very slightly, from the Roman history of the latter empire.

162. TITUS ANDRONICUS; or, *The Rape of Lavinia*. Trag. by Edward Ravenscroft. Acted at the Theatre Royal. 4to. 1687. Mr. Steevens, in his notes on Titus Andronicus, has given specimens of the changes made by Ravenscroft; among others, the following speech by the Moor after the Empress had stabbed her child:

"She has outdone me, ev'n in mine
own art,

"Outdone me in murder—kill'd her
own child.

"Give it me—I'll eat it."

"It rarely happens that a dramatic piece is altered with the same spirit that it was written; but *Titus Andronicus* has undoubtedly fallen into the hands of one whose feelings were congenial with those of the original author."

163. TITUS AND BERENICE. Trag. by Thomas Otway. 4to. 1677. This is a translation, with some few alterations, from a tragedy of the same name by M. Racine. The plot is taken from Suetonius's *Life of Titus*, Jose-

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phus's *Wars of the Jews*, &c. The scene, Rome. Though the original consists of the usual number of acts, this play is divided into no more than three, and is written in rhyme. See CHEATS OF SCAPIN.

164. TITUS AND VESPASIAN. Play. Acted, according to Henslowe's Register, April 11, 1591. Not now known.

165. TITUS VESPASIAN. Trag. by John Cleland. Svo. 1755. This piece is an enlarged translation from the *Clemenza di Tito* of Metastasio. It was offered to the manager of Drury Lane Theatre, who refused it. Yet it is by no means destitute of merit.

166. TO ARMS; or, *The British Recruit*. Mus. Int. by Thomas Hurlstone. Performed May 3, 1793, for the benefit of Mr. Munden. Svo. 1794.

167. THE TOBACCO BOX; or, *Soldier's Pledge of Love*. Mus. Int. Performed at the Haymarket, Aug. 13, 1782. Though called an interlude, it was neither more nor less than a song, of which the verses were sung alternately by a soldier and his wife on the eve of a battle.

168. THE TOBACCONIST. Com. of two acts, by Francis Gentleman, altered from Ben Jonson's *Alchymist*. Acted at the Haymarket and Edinburgh. Svo. 1771.

169. TOBIAS. Play, by Henry Chettle. Acted 1602. N. P.

170. TO MARRY, OR NOT TO MARRY. Com. by Eliz. Inchbald. Acted at Covent Garden. Svo. 1805. There are some good sentiments scattered through this piece; but it is on the whole inferior to several of its author's former productions.

171. TOMBO CHIAQUI; or, *The American Savage*. A dramatic En-

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tertainment, in three acts, by John Cleland. Svo. 1758. This is no more than a translation of the *Arlequin Sauvage* of De L'Isle. It was never offered to the theatre.

172. TOM ESSENCE; or, *The Modish Wife*. Com. Acted at the Duke's Theatre. 4to. 1677. Mr. Thomas Rawlins is said to be the author of this play, which is founded on two French comedies, viz. the *Cocu Imaginaire* of Moliere, and the *D. Cæsar d'Alvaros* of Thomas Corneille; the part of Loveall's intrigue with Luce being borrowed from the latter; and the whole affair of Tom Essence and his wife from the former, or from Sir W. Davenant's fifth act of *The Playhouse to be Let*, which is a translation from it. It succeeded very well on the stage.

173. TOM JONES. Com. Op. by Joseph Reed. Acted at Covent Garden. Svo. 1769. This is founded on Fielding's novel with the same title, and was received with considerable applause. The author, however, has certainly been indebted to a French opera, written by M. Poinsinet.

174. TOM THUMB. Trag. by Henry Fielding. Performed at the Haymarket. Svo. 1730. See THE TRAGEDY OF TRAGEDIES.

175. TOM THUMB. Burletta, by Kane O'Hara. Acted at Covent Garden, 1780. Svo. 1805. An alteration of Fielding's *Tom Thumb*, with the addition of songs. It met with great success, and is still frequently performed.

176. TOME TYLERE AND HIS WYFE. *A passing merrie Interlude*. Anon. 4to. 1598. This play has been attributed, but, we believe, without foundation, to William Wayer. The plot of it resembles M. Poisson's *Le Sot Vengé* (but could not be taken from

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that play, which was first acted in 1661); and the intent of it is to represent, and show how to humble, a shrew. It was reprinted in the black letter in 4to. 1661, and, in the title-page of that edition, is said to have been "printed and acted about a hundred years ago." It is in a kind of burlesque verse, with a chime in the middle of each line.

177. *THE TON*; or, *Follies of Fashion*. Com. by Lady Wallace. Acted, three nights, at Covent Garden, April 1787, but without success. Svo. 1788.

178. *TONY LUMPKIN IN TOWN*; or, *The Dilettante*. Farce, by J. O'Keeffe. Acted at the Haymarket, 1776. Printed Svo. 1780, 1798. A very humorous production, which received the applause it deserved.

179. *TOO CIVIL BY HALF*. F. by John Dent. Acted at Drury Lane. Svo. 1783. This piece, though favourably received on the stage, has little merit.

180. *TOO FRIENDLY BY HALF*. Farce. Acted at Covent Garden. Octob. 1807. Not printed. This farce ran on a string of equivoques. The character of Sir Matthew Meddle was not ill imagined; that of a man always giving his advice, and regulating every body's conduct but his own. That of Lady Wrangle was copied from Widow Blackacre, in *The Plain Dealer*. But the defect of this piece was, that it wanted humour. The dialogue was terse, and somewhat elegant, but without point and jest. The first act was by far the best. The author of this piece is unknown: it did not succeed sufficiently to induce him to avow himself; being acted but twice.

181. *TOO GOOD TO BE TRUE*. Play, by Henry Chettle (assisted

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by Richard Hathwaye and Wentworth Smith). Acted 1601. Not printed.

182. *TOO LEARNED BY HALF*; or, *The Philosopher Outwitted*. Farce, of one act, by J. Sharpe. 12mo. [1793.]

183. *TOO LOVING BY HALF*. Int. by Horatio Robson. Acted at Covent Garden, May 10, 1784, for the benefit of Mrs. Martyr. It was the first dramatic production of its author, and seemed to be an earnest of better things in future. Not printed. The intention of the piece was, to show the miseries that often flow from over-fondness in a wife.

184. *TOO MANY COOKS*. Mus. Farce, by James Kenney. Acted at Covent Garden. Svo. 1805. Music by M. P. King. This piece contains several pleasant scenes, in which much chaste and natural humour is discoverable. It received, however, some marks of disapprobation from the audience; and, after the third night, was withdrawn by its author.

185. *THE TOOTH-DRAWER*. C. advertised at the end of *Wit and Drollery*, 1661, as then in the press; but, we believe, never printed.

186. *TORRENDAL*. A Tragedy, by Mr. Cumberland. Advertised in 1809, as one of a collection to be published by subscription. Never acted.

187. *THE TORRID ZONE*. Drama, in two acts [by Stephen Clarke]. Small Svo. 1809. Never performed. The author complains grievously of having been trifled with by the managers of the Drury Lane Company, who at one time accepted his piece "with most extravagant expressions of commendation, and arranged the characters, as the author con-

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“ceived, for immediate performance;” but afterwards it fell into total neglect. After the fire which consumed that noble theatre, the author proceeded to print his play (together with *The Foison Tree*, which appears in the same volume); but he delayed the publication of it “at the request of the acting manager of the late Drury Lane theatre, who, in a very friendly manner, assured the author, that if the company continued under the same management, he would endeavour that *The Torrid Zone* should be the first afterpiece which should be brought forward.”

“Some apprehensions being entertained, that the *dénouement* of this drama was scarcely palpable enough to the generality of auditors, an additional scene was inserted, which removed every objection;—but, unfortunately, soon afterwards the theatrical cabinet was changed, and all that the late manager could perform, was to recommend the production to his successors.”

“The manager of the Lyceum was pleased to express his approbation of the performance, stating, at the same time, that Mr. Sheridan had seen the piece, and was *much struck* with it (that was the phrase), but thought that it might be improved by some observations which he intended to throw out, and consequently it would be impolitic not to await his determination.”

“Under these circumstances, several weeks elapsed; and two new farces having appeared, it became evident that the intended observations would never be

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“made unless the piece was actually put into rehearsal: the author, therefore, unwilling to enter into another four years’ term of suspense, pressed for a decision by a certain limited time. The request, as might be expected, was totally neglected by the Board of Management, and of course the business ended.”

“These particulars are in themselves of little importance to the public; yet the conclusion to be drawn may be highly useful, as affording an additional and specific proof of the nature and spirit of that merciless monopoly, which, by the long continuance of a system of favoritism on the one hand, and discouragement on the other, has at length succeeded in deterring almost every man of liberal feeling and classical attainment from a pursuit so hopeless and humiliating, as that of writing for the modern stage.”

The hint of the piece is confessedly taken from Swift’s whimsical paper of *The Parish Lions*; and there is lively satire and agreeable amusement in it: though we think, that, without some addition of characters and of business, it would not have succeeded on the stage. But, still, we are of opinion, that, all circumstances considered, the author’s complaint of disingenuous treatment remains in full force.

188. TOTTENHAM COURT. C. by Thomas Nabbes. 4to. 1639; 1639; 12mo. 1718. Scene, Tottenham Court and the fields about it. Acted, 1633, in Salisbury Court.

189. A TOUCH AT THE TIMES. Prel. Performed, Aug. 20, 1788, at the Haymarket; but never repeated, nor printed.

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190. *A TOUCH AT THE TIMES*. Mus. Ent. by Archibald McLaren. 12mo. 1804.

191. *THE TOUCHSTONE*; or, *Harlequin Traveller*. A Speaking Pantomime, by Charles Dibdin. Acted at Covent Garden, January 1779, with great success.

192. *THE TOURNAMENT*. Interlude. 8vo. 1778. This is one of the pieces published under the name of Thomas Rowley, a priest of the fifteenth century. It is now generally acknowledged to be the production of T. Chatterton.

193. *THE TOURNAMENT*. Trag. by Mariana Starke. 8vo. 1800. Never acted. This is an imitation from a German drama called *Agnes Bernauer*; but is indifferently executed. In both language and sentiment it is very inferior to *The Widow of Malabar* of the same author.

194. *THE TOWERS OF URBANDINE*. Play, by — Carr. Performed at Hull, for the benefit of its author, who was indebted for his materials to a romance called *Antient Records*. N. P.

195. *TOWN AND COUNTRY*; or, *Which is Best?* Com. by Thomas Morton. Acted at Covent Garden. 8vo. 1807. Though not one of Mr. Morton's best productions, it was performed several nights.

196. *THE TOWN BEFORE YOU*. Com. by Mrs. Cowley. Acted at Covent Garden. 8vo. 1795. An amusing and instructive piece.

197. *THE TOWN FOP*; or, *Sir Timothy Tawdrey*. Com. by Mrs. Aphra Behn. Acted at the Duke's Theatre. 4to. 1677. Great part of this play, not only with respect to plot but language also, is borrowed from George Wilkins's comedy called *The Miseries of En-*

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forced Marriage. Scene, Covent Garden.

198. *THE TOWN SHIFTS*; or, *Suburb Justice*. Com. by Edward Revet. Acted at the Duke's Theatre. 4to. 1671. Langbaine speaks of this play as an instructive and moral piece; and particularly commends the author for the sketch of one of his characters, viz. Lovewell, who, though reduced to poverty, not only maintains himself the principles of innate honesty and integrity, but even takes great pains in the persuading his two comrades, Friendly and Faithful, to the practice of the same. The whole piece, according to the preface, was begun and finished in a fortnight. Whatever may be said of its morality, however, it is but a very poor drama.

199. *THE TOWN UNMASKED*. Com. This play is mentioned in no catalogue, nor has it ever been seen in print. It is, however, enumerated in a list of publications at the beginning of *The Ladies Visiting Day*, 4to. 1701.

200. *THE TOY*. A Play. Is mentioned by Mr. Malone among the unprinted dramas, whose titles have fallen under his notice.

201. *THE TOY*; or, *The Lie of the Day*. Com. by John O'Keeffe. Acted at Covent Garden, 1789, and well received. 8vo. 1798. A report prevailed, that *The Ward in Chancery*, a play of Mr. Pilon's, left unfinished at his death, was the original of this piece; but certain it is, that it has been published by Mr. O'Keeffe, in the collection of his works, 4 vols. 8vo. 1798.

202. *THE TOYSHOP*. Dr. Sat. by Robert Dodsley. 8vo. 1735. The hint of this elegant and sensible

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little piece seems built on Randolph's *Muses Looking-Glass*, and his *Conceited Pedlar*. The author of it, however, has so perfectly modernized it, and adapted the satire to the peculiar manners and follies of the times he writes to, that he has made it perfectly his own, and rendered it one of the justest, and at the same time the best natured rebukes that fashionable absurdity perhaps ever met with. The merit of this piece recommended its author to the notice of Mr. Pope; who, by stirring up this little spark of genius, then almost lost in obscurity, was the means of giving to the world, not only a man whose own abilities were sufficient to entitle him to its warmest regards, but also a zealous promoter in the course of his business of the cause of literary worth, wherever to be found; as the several collections he has himself made for the preservation of the minutiae, if we may so call them, of capital merit, and his numerous publications of more essential works, bear ample evidence of. *The Toyshop* was acted at Covent Garden Theatre, with very great success.

203. A TOY TO PLEASE MY LADY. Play. Acted, according to Henslowe, Nov. 14, 1595. N. P.

204. TRACHINIÆ. Trag. translated from Sophocles, by George Adams. 8vo. 1729.

205. TRACHINIÆ. Trag. translated from Sophocles, by Dr. Thomas Francklin. 4to. 1759; 8vo. 1788.

206. THE TRACHINIAN VIRGINS. Trag. translated from Sophocles, by R. Potter. 4to. 1788. "Sophocles is said to have drawn "his women such as they ought "to be. Deianira is a bright "example of conjugal affection;

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"the unhappiness of her situation,
"working upon the tender sensibility of her mind, diffuses a
"soft and gentle melancholy
"around her; one ray of joy
"shines through this gloom of
"sorrow; but it is only a transient
"beam, which leaves her involved
"in darker shades. In the most
"trying circumstance that can affect the heart of a woman, she
"feels the injury, and complains of
"it in secret to her female friends;
"but without any violence of resentment, without any intemperate asperity. To recover the
"wandering love of Hercules is
"her only solicitude; the unhappy measure which she takes to
"effect this innocent purpose,
"brings on the dreadful catastrophe of the drama.

"The great art of the poet, in
"this drama, is shown in the gradations of distress, from the first
"plaintive melancholy of Deianira
"to the last agonies of Hercules,
"wrought up with the chaste simplicity which always distinguishes real genius. To feel this
"in its full force, we need only
"read the *Hercules Cæteus* of
"Seneca; all there 'is the very
"torrent, tempest, and whirlwind
"of unmeaning passion:' 'it is a
"tale told by an idiot, full of
"sound and fury, signifying nothing.'

"The scene is before the royal
"palace at Trachia, a town situated
"near Mount Cæta. Ceyx was
"then its king."—Potter.

207. TRAFALGAR; or, *The Sailor's Play*. Printed at Uxbridge, 8vo. 1807. This piece turns on the glorious subject of Lord Nelson's last victory. It was never performed, nor is it calculated for representation; yet much gallant and patriotic sentiment is

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conveyed to the reader, though it is through the medium of very indifferent poetry.

208. THE TRAGEDY OF TRAGEDIES; or, *The Life and Death of Tom Thumb the Great*. 8vo. 1731; 1737: with annotations, by *Scriblerus Secundus*. This piece first made its appearance in the Little Theatre in the Haymarket, in the year 1730, in two acts [see TOM THUMB]; but in 1731, the success it had met with before, induced the author to enlarge it to the extent of three acts, and bring it on the stage again, first in the Haymarket, and afterwards in Drury Lane Theatre. It is perhaps one of the best burlesques that ever appeared in this or any other language; and may properly be considered as a sequel to the Duke of Buckingham's *Rehearsal*; as it has taken in the absurdities of almost all the writers of tragedy from the period where that piece stops. The scene between Glumdalca and Huncamunca is a most admirable parody on the celebrated meeting between Octavia and Cleopatra, in Dryden's *All for Love*. His love-scenes, his rage, his marriage, his battle, and his bloody catastrophe, are such strong imitations of the tragic rules pursued by the writers of that time, that the satire conveyed in them cannot escape the observation of any one ever so little conversant with the writers of about half a century preceding. His similes are beautiful, yet truly ludicrous, and point out strongly the absurdity of a too frequent use of that image in speech. In a word, this piece possesses, in the highest degree, the principal merit of true burlesque, viz. that while it points out the faults of every other writer, it leaves no room for the dis-

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covery of any in itself. To those who can relish the satire conveyed in it, it is truly delightful; and to those who do not even understand every turn of its humour, it will ever appear at the least agreeable.—Mrs. Pilkington says, Dean Swift declared to her, that he had not laughed above twice in his life; once at some trick a mountebank's merry andrew played, and the other time at the circumstance of Tom Thumb's killing the ghost. This circumstance was omitted after the first edition of the piece.

209. TRAGEDY A-LA-MODE. See DIVERSIONS OF THE MORNING.

210. THE TRAGICAL ACTORS; or, *The Martyrdom of the late King Charles*; wherein Oliver's late falsehood, with the rest of his gang, are described in their several actions and stations. Printed for Sir Arthur, 4to. 1660. Having already taken notice of several dramas of equal insignificance with the present, we have in some measure obliged ourselves to record the above title, which is all that is necessary to trouble our readers with.

211. TRAGOPODAGRA; or, *The Gout*. Trag. translated from Lucian, by Dr. Thomas Francklin. 4to. 1780.

212. TRANSFORMATION. Prel. Acted at the Haymarket, Aug. 7, 1787. Not printed.

213. TRANSFORMATION; or, *Love and Law*. Musical Farce, ascribed to Mr. Allingham. First acted by the Drury Lane Company, at the Lyceum, Nov. 30, 1810, and well received. N. P.

214. TRAPPOLIN SUPPOSED A PRINCE. Tragi-Com. by Sir Aston Cokain. 12mo. 1658. The author of this piece borrowed his design from an Italian tragi-com. called *Trappolino creduto Principe*, which he saw twice acted during

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his residence at Venice; the original plot of which, as far as it relates to Trappolin in his judicial character, &c. is borrowed from a story in the *Contes d'Ouville*. It is, however, a most absurd piece of work, every rule of character, probability, and even possibility, being absolutely broken through, and very little wit or humour to compensate for such irregularity. Yet, as its absurdities are of a kind adapted to excite the laughter of the vulgar, it has been revived at divers times with little alteration and by different titles, and is even now sometimes acted at both theatres, though in a very curtailed and mangled manner, under the title of *Duke and no Duke*.

215. *THE TRAVELLER*. Com. from the French of Madame Genlis. Svo. 1781; 12mo. 1787.

216. *THE TRAVELLER*; or, *The Marriage in Sicily*. Anonym. Svo. 1809. Never performed.

217. *THE TRAVELLERS*. Com. in three acts, by Lieut. [Nicholas Bacon] Harrison, of the marines. Svo. 1788; 1789. Never acted; but said to have been read with applause, at the English Readings. Though not without several defects, there is considerable merit in this piece.

218. *THE TRAVELLERS*; or, *Music's Fascination*. Op. Drama, by Andrew Cherry. Performed with great success, at Drury Lane. Svo. 1806. A young Chinese prince, in pursuit of knowledge, sets out from his own country to visit England; stops at Constantinople, where he is about to receive the bow-string, for flirting with one of the Grand Vizier's mistresses. He is next found at the residence of an Italian noble, to which he escaped from the Turks; and, for like amorous approaches

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to the mistress of the noble, the jealous Italian orders him to be assassinated. In his journey he is accompanied by a Chinese woman, with her son and daughter, twins; the result of an union, twenty years before, with an English captain, in China, who was forced away, and never after heard of by her. The daughter, in the disguise of a youth, acts as page to the prince, and more than once saves his life. The last scene is on board an English man of war, where the Chinese lady finds her husband, in the person of the captain; and the page is discovered by the prince as a lady that he had loved in his own country; and he resolves to reward her attachment and fidelity with his hand and heart. Some interesting incidents grow out of this story, and a happy opportunity is afforded for beautiful scenery and splendid dresses. The music was by Mr. Corri, and did credit to his skill and taste. The various movements of the overture seemed to correspond with the business and scenes of the different acts of the drama, and were gay or mournful as the occasion prescribed. A more attractive piece, in short, had not been seen on the stage for many years.

219. *THE TRAVELLERS IN SWITZERLAND*. Comic Opera, by the Rev. Henry Bate Dudley. Acted with success, at Covent Garden. Svo. 1794.

220. *THE TRAVELS OF THREE ENGLISH BROTHERS*, *Sir Thomas*, *Sir Anthony*, and *Mr. Robert Shirley*. An Historical Play, by John Day. 4to. 1607. Dedicated to Honour's Favourites, &c. Our author was assisted in this play by W. Rowley and George Wilkins. The real history of these three famous brethren, on which

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the plot of this piece is founded, may be seen in Fuller's *Account of the Worthies of Sussex*, and in many of the English chronicles. The entry of this play, in the book of the Stationers' Company, mentions that it was played at the Curtain Theatre.

221. *THE TRAYTOR*. Trag. by James Shirley. 4to. 1635. Scene, London. This play was originally written by one Rivers, a Jesuit, but is greatly altered by its present author, and highly recommended in a copy of verses, by W. Atkins, of Gray's Inn. It was also published in 4to. 1692, with alterations, amendments, and additions, as acted at the Theatre Royal; and again in 8vo. 1718, as acted at Lincoln's Inn Fields.

222. *THE TRAYTOR*. Trag. Acted at Lincoln's Inn Fields. Revived with alterations. 8vo. 1718. This is Shirley or Rivers's play, altered, as Coxeter says, by Christopher Bullock; but it did not do much for the theatre.

223. *THE TRAYTOR TO HIMSELF; OR, Man's Heart his greatest Enemy*. A Moral Interlude, by William Johns. 4to. 1678. This piece is written in rhyme, and is intended to represent the careless, hardened, returning, despairing, and renewed heart; with inter-masques of interpretations at the close of each several act. It was performed by the boys of the public school of Evesham, at a breaking-up, and published so as to render it useful on any similar occasion. It contains many moral and instructive sentences, well adapted to the capacities of youths; but has nothing in it remarkable, excepting its being written without any women's parts, after the manner of Plautus's *Captivi*; and for this the author (who was master

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of the school) assigns as a reason, that he did not think female characters fit to put on boys. The prologue is in parts, spoken by four boys.

224. *THE TREACHERIES OF THE PAPYSTS*. A Dramatic Piece, by Bishop Bale. See his own catalogue, copied in *The British Theatre*.

225. *THE TREACHEROUS BROTHERS*. Trag. by George Powell. Acted at the Theatre Royal. 4to. 1696; 1699. The foundation of this tragedy is taken from a romance, called *The Wall Flower*, written by Dr. Baily; as will appear by comparing the sleeping potion, given to Istocles and Semantha, in this play, with that administered to Honoria, Amarissa, and Hortensia, in the romance. The scene lies in Cyprus. The author being an actor, two of his brother comedians have on this occasion shown their regard to him; the one, Mr. John Hodgson, in a commendatory copy of Latin verses, prefixed to the play; and the other, Mr. W. Mountfort, by furnishing it with a prologue and epilogue.

226. *THE TREACHEROUS HUSBAND*. Trag. by Samuel Davey. Acted at Dublin. 8vo. 1737. It has not, however, made its appearance, even in print, in London.

227. *THE TREACHEROUS SON-IN-LAW*. Trag. by Thomas Pier-son. 8vo. 1786. Printed at Stockton. This piece is founded on a fact, which happened between forty and fifty years ago, in the North of England, of a son-in-law attempting to take the lives of a pious father, a brother, sister, and others. It was performed at Stokesley, in Yorkshire, under the author's inspection.

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228. *THE TREASURE*. Com. translated from Plautus, by Bonnell Thornton. 8vo. 1767. Of this play, Mr. Thornton observes, the art of the author is much to be admired, "The opening of "it is highly interesting, the incidents naturally arise from each other, and the whole concludes "happily, with the reformation "and marriage of Lesbonicus. It "abounds with most excellent "moral sentiments and reflections; and the same may be "said of it, with equal justice, as "of *The Captives*. This play is "founded on chaste manners."

229. *THE TREPAN*; or, *Virtue Rewarded*. Op. Printed by Thomas Gent, at York, 8vo. 1739. We conjecture this to have been the production of poor John Maxwell, the blind man. See MAXWELL, in Vol. I.—This drama, which is not noticed in any former list, is in the collection of Isaac Swainson, Esq.

230. *TRICK FOR TRICK*; or, *The Debauch'd Hypocrite*. Com. by Thomas Dufey. Acted at the Theatre Royal. 4to. 1678. This is very little more than a revival of Beaumont and Fletcher's *Mons. Thomas*, though Mr. Dufey has scarcely had candour enough to acknowledge the theft.

231. *TRICK FOR TRICK*. A Com. of two acts, by R. Fabian. 8vo. 1735. This piece made its appearance at Drury Lane. On the first night an accident happened, which would of itself have prevented its being performed again. Mr. Macklin and Mr. Hallam, who performed the parts of servants, quarrelling behind the scenes, about a wig, Mr. Macklin had the misfortune to run a stick into Hallam's eye, which occasioned his death. Mr. Macklin

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was tried for this fact, and found guilty of manslaughter.

232. *A TRICK TO CATCH THE OLD ONE*. Comedy, by Thomas Middleton. Acted both at Paul's and Black Friars. 4to. 1608; 4to. 1616. This is an excellent old play, and appears to have been greatly in vogue at the time it was written.

233. *TRICK UPON TRICK*; or, *Squire Brainless*. Com. by Aaron Hill. N. P. As this gentleman's turn of writing does not seem at all adapted to comedy, there being a peculiar pointed sententiousness in his style, which even in tragedy, though powerful, has somewhat of stiffness and obscurity about it, it is not much to be wondered at, that this attempt in the easy unrestrained walk of comedy, great as his merit and success in the opposite cast might be, met not with so favourable a reception as the generality of his pieces, before and since, have done. In short, it made its appearance at the Theatre Royal in Drury Lane, but was condemned the very first night.

234. *TRICK UPON TRICK*; or, *The Vintner outwitted*. Farce. 8vo. 1742. This little piece, which was printed at York, and published by Mr. Joseph Yarrow, is word for word the same with the droll borrowed from *A Woman's Revenge*, and which we have before mentioned, under the title of *The Bilker bit'd*; or, *The Banquet of Wiles*. See STROLLER'S PACKET BROKE OPEN. Both were published about the same time; but we imagine Mr. Yarrow's to have been somewhat before the other. We remember to have seen the piece itself acted at York, by the title of *The Vintner in the Suds*.

235. *TRICKS OF HARLEQUIN*;

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or, *The Spaniard outwitted*. Pant. Ent. being the comic part of the celebrated entertainment of *Perseus and Andromeda*. 12mo. 1739. Printed at Derby; and compiled, it has been thought, by George Downing.

236. *TRICKS UPON TRAVELERS*. Comic Opera. First acted at the Lyceum, by the English Opera Company, July 9, 1810, and continued to be performed eleven nights. This piece was not unamusing, though it could boast of little originality. It has been ascribed, we know not how truly, to Sir James Bland Burgess, Bart. N. P.

237. *A TRIP TO BENGAL*. Musical Entertainment, in two acts, by Charles Smith. 8vo. 1802. Never performed. This piece is not without merit.

238. *A TRIP TO CALAIS*. Com. by Samuel Foote. 8vo. 1778. This comedy was intended for representation, in 1776, at the Haymarket; but containing a character designed for a lady of quality, she had interest enough to prevent its obtaining a license. It was afterwards altered, and acted under the title of *The Capuchin*.

239. *A TRIP TO CALAIS*. A Medley Maritime Sketch, by Tim Timbertoe. We find this in a MS. list of dramatic pieces, but have never met with the publication itself.

240. *A TRIP TO PLYMOUTH DOCK*; or, *The Launch of the Cæsar*. Farce, by — Robinson, one of the comedians of the Plymouth Company, and performed at the theatre there, 1793.

241. *THE TRIP TO PORTSMOUTH*. A Sketch, of one act, with songs, by George Alexander Stevens. Performed at the Haymarket, 1773, and pretty well received. Music by Dibdin. 8vo. 1773.

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242. *A TRIP TO SCARBOROUGH*. Com. by Richard Brinsley Sheridan. First acted at Drury Lane, February 24, 1777. 8vo. 1781. An alteration of Vanbrugh's *Relapse*; but such a one as will add little to the reputation of the gentleman whose name it bears. Indeed, he has been heard in conversation to confess, that he had spoiled Vanbrugh's play.—Mrs. Jordan's performance of Miss Hoyden, however, continues it on the stock-list.

243. *A TRIP TO SCOTLAND*. Farce, by William Whitehead. Acted at Drury Lane. 8vo. 1770. One of the best farces of the present times. Mr. Mason is of opinion, that, had the author extended his plot to five acts, and exiled his Cupid, as too mythological a personage, it would have suited our English taste so well as to have been deemed a good comedy. At present this farce, as it stands, is the only thing of the kind that can be put in competition with the charming *petites pieces* of Marivaux.

244. *A TRIP TO THE NORE*. Musical Entertainment, in one act, by Andrew Franklin. Performed, with success, at Drury Lane. 8vo. 1797. It was an amusing trifle on a temporary subject.

245. *THE TRIPLE MARRIAGE*. Com. translated from the French of Destouches; and printed in Foote's *Comic Theatre*, vol. i. 12mo. 1762.

246. *THE TRIPPLICITY OF CUCKOLDS*. Play, by Thomas Dekker. Acted 1598. Not printed. This is evidently the piece recorded by Henslowe, in his clumsy orthography, as *Treangell Cockowlls*, among the plays belonging to the stock of the Rose Theatre.

247. *TRISTRAM SHANDY*. A

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Sentimental Shandean Bagatelle, in two acts, by Leonard Mac Nally. Acted at Covent Garden. Svo. 1783. This piece is only a cento from Sterne's *Tristram Shandy*, and very indifferently executed. It was, however, kindly received, and performed several times.—When acted in Dublin, it was condemned the first night.

248. THE TRIUMPHANT WIDOW; or, *The Medley of Humours*. Com. by William Duke of Newcastle. Acted at the Duke's Theatre. 4to. 1677. This is esteemed an excellent play, though now never acted; and Mr. Shadwell had so high an opinion of it, that he has transcribed great part of it into his *Bury Fair*.

249. THE TRIUMPH OF BEAUTY. A Masque, by Ja. Shirley. Svo. 1646. This piece is printed together with some poems of the author's, and esteemed of less consequence than the generality of his dramatic works. It was written purposely for the private recreation of some young gentlemen, who themselves personated it. Part of it seems borrowed from Lucian's *Dialogues*, and part from Shakspeare's *Midsummer Night's Dream*. The subject of it is the very well known story of the Judgment of Paris.

250. THE TRIUMPH OF FIDELITY. An Operatical Pantomime. Performed, by permission of the Lord Chamberlain, at the Miniature Theatre, Rice's Rooms, Brewer Street, Golden Square, 1790. Books of the performance were published, and delivered with the tickets.

251. THE TRIUMPH OF FIDELITY. Drama, in rhyme, by T. Harpley. Svo. 1790. Printed at Liverpool.

252. THE TRIUMPH OF FRIEND-

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SHIP. Masque. An unfinished piece, with this title, is printed in *The Oxford Miscellany*. Svo. 1752. The same collection contains two acts of an intended tragedy, without a title.

253. THE TRIUMPH OF GENIUS; or, *The Actor's Jubilee*. Com. in three acts, by James Cawdell; acted for his benefit, 1785, at the Scarborough Theatre, of which he was then manager.

254. THE TRIUMPH OF HEALTH AND PROSPERITY. 4to. 1626. See *PAGEANTS*, No. (18.)

255. THE TRIUMPH OF HIBERNIA. M. Anonymous. Acted at Covent Garden. Svo. 1752.

256. THE TRIUMPH OF HONOUR. Tragi-Com. in one act. This was taken from Beaumont and Fletcher's *Four Plays in One*, and performed for Mr. Wilson's benefit, at the Haymarket, 1783.

257. THE TRIUMPH OF HYMEN. A Masque, with the landing of the Queen, by John Wignell. Performed at Shuter's Booth-Fair, in Bartholomew Fair, 1761. Printed in this writer's poems, Svo. 1762.

258. THE TRIUMPH OF HYMEN. Masque, by Elizabeth Ryves; addressed to a nobleman on his marriage. Svo. 1777. Printed among her poems.

259. THE TRIUMPH OF LOVE. Bal. Acted at Drury Lane, 1796.

260. THE TRIUMPH OF MIRTH; or, *Harlequin's Wedding*. Pantomime. Acted at Drury Lane, 1782.

261. THE TRIUMPH OF PEACE. A Masque, by Ja. Shirley. 4to. 1633. This masque was presented before the King and Queen at the Banqueting-House at Whitehall, by the Gentlemen of the Four Inns of Court, on the 3d of Feb. 1633. The machinery and decorations were under the conduct of Inigo

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Jones, and the music composed by W. Lawes and Simon Ives, the two greatest masters of that time. The masquers went in a solemn cavalcade from Ely-House to Whitehall; and the author himself tells us, that for the variety of the shows, and the richness of the habits, this masque was the most magnificent of any that had been brought to court in his time. The names of every one of the masquers, with the house or inn of court to which they belonged, and an epigram addressed to each, may be seen in a little book, written by Francis Lenton, called, *The Inns of Court Anagrammatist; or, The Masquers masqued in Anagrammas.* 4to. 1634. See Warton's *History of Poetry*, vol. ii. 400.

262. THE TRIUMPH OF PEACE. A Masque, by Robert Dodsley. 4to. 1749. This was written on occasion of the signing the treaty of peace at Aix la Chapelle. It was set to music by Dr. Arne, and performed at Drury Lane.

263. TRIUMPHS OF THE GOUT. A Mock Tragedy, translated from the Greek of Lucian, by Gilbert West. 4to. 1749. Printed with his translation of Pindar. Lucian had composed an entire drama upon this subject; but as only the beginning of this piece remains, Mr. West has translated it, and, with little alteration, has made it a part of the same Greek author's other drama, whose subject is the *Triumph of the Gout* over physic.

264. THE RARE TRIUMPHES OF LOUE AND FORTUNE. "Plaide before the Queenes most excellent Maiestie: wherein are manye fine Conceites with great Delight. At London Printed by E. A. for Edward White, and are to be solde at the Little North Doore of S. Paules Church,

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"at the Signe of the Gunne. 1589." This piece, not hitherto mentioned in any catalogue, nor to be found in any library except that of the late Duke of Bridgewater, should be mentioned, as being neither mystery, morality, interlude, nor translated piece; but, according to the running title, "A pleasant Comodie." It is printed in black letter.

265. THE TRIUMPHS OF LOVE AND HONOUR. A Play, by Tho. Cooke. Svo. 1731. Acted at the Theatre Royal in Drury Lane, but without success. At the end are added, "Considerations on the Stage, and on the Advantages which arise to a Nation from the Encouragement of Arts."

266. THE TRIUMPHS OF THE PRINCE D'AMOUR. A Masque, by Sir W. Davenant. 4to. 1635. This masque was written in three days, at the request of the members of the Inner Temple, by whom it was presented for the entertainment of the Prince Elector Palatine, at his Highness's palace in the Middle Temple, on the 24th of February 1635. The music of the songs and symphonies was set by Messrs. Henry and William Lawes. The masquers' names are annexed at the end of the piece.

267. THE TRIUMPHS OF THE SONS OF BELIAL; or, *Liberty Vanquished*. A Mock Heroic Tragedy, in five acts, by the author of *The Acts of the Apostles*, &c. &c. Svo. 1810.—An ill-written satire on Ministers and their supporters, in the case of Sir Francis Burdett's commitment to the Tower.

268. THE TRIUMPHS OF TRUTH. See PAGEANTS, No. (9.) p. 117.

269. THE TRIUMPHS OF VIRTUE. Tragi-Com. Anonymous.

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Acted at the Theatre Royal. 4to. 1697. The scene of this play is laid at Naples, and the comic parts of it seem partly borrowed from Fletcher's *Wit without Money*.

270. TROADES. Trag. 12mo. 1660. This piece is published with *Poems upon several Occasions*, and has the letters S. P. which all the writers explain to be Samuel Pordage. It is a translation from Seneca, with a comment annexed. The scene, Troy.

271. TROADES; or, *The Royal Captives*. Trag. by Sir Edward Sherborne. 8vo. 1649; 8vo. 1701. This is a critical translation, with remarks, of the same piece with the foregoing.

272. TROADES. Trag. translated from Euripides. [By Mr. Jas. Banister.] 8vo. 1780. Printed with three other plays, by the same author.

273. TROAS. Trag. by Jasper Heywood. 4to. 1581. This is a translation from Seneca; in which, however, the translator has taken considerable liberties with his author. For instance, he has added threescore lines of his own to the chorus of the first act; a whole scene in the beginning of the second, in which he introduces the ghost of Achilles rising from hell to require the sacrifice of Polyxena; and three stanzas to the chorus of the said act. Besides which, he has substituted a chorus of his own, in the room of that to the third act, which, consisting wholly of the names of foreign countries, he imagined would appear, as it really is, extremely tedious.

274. TROAS. Trag. translated from Seneca, by J. T. 4to. 1686. None of these translations were ever intended for the stage. In a copy of this play, which came out

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of the library of a man of rank, the name of the translator (J. Talbot) was added in MS.—The author, if his name was Talbot, appears, from the dedication, not to have been related to the House of Shrewsbury.

275. THE TROJAN CAPTIVES. Trag. translated from Euripides, by Mich. Wodhull. 8vo. 1782.

276. THE TROJAN DAMES. Tr. translated from Euripides, by R. Potter. 4to. 1783. "A mighty
"kingdom overturned, its imperial city wasted and levelled to
"the ground; its venerable king,
"his numerous sons, and all the
"brave defenders of their country,
"fallen by the sword; their unhappy wives captive, and assigned
"to slavery in a foreign land, are
"events of such complicated misery, as must deeply affect the
"human heart. Euripides knew
"how to give these woes their
"full force; his tender and pathetic spirit raises here the most
"exquisite sensations of pity,
"which increase to terror and
"swell on to distraction. One
"would have thought that the
"real existence of evils could not
"be greater, and that the imagination could not form a deeper
"distress than that of Hecuba, on
"her first appearance, lying on
"the ground before the tent of
"Agamemnon: but every new
"scene presents her with some
"new cause of grief, of the most
"affecting nature; the gradation
"is astonishing; and the whole
"drama resembles a terrible storm,
"whose fury falls upon some
"magnificent edifice: at first it
"is awful and alarming, but its
"violence increases; every flash
"of lightning sets some part of
"the structure on fire, every clap
"of thunder shakes some part to

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"the ground, till at length the whole is one dreadful scene of tempest, flames, and ruin."—*Potter.*

The scene is in the plains of Troy, before the tent of Agamemnon.

277. *TROILUS AND CRESSIDA.* Trag. by W. Shakspeare. 4to. 1609. This is, perhaps, the most irregular of all Shakspeare's plays, being not even divided into acts; yet it contains an infinite number of beauties. The characters of the several Greeks and Trojans are finely drawn and nicely distinguished; and the heroism of the greater part of them finely contrasted by the brutishness of Thersites, and the contemptible levity of Pandarus. Cressida's love in the first part of the play, and her inconstancy in the sequel, bespeak the author perfectly acquainted with the female heart: Troilus's conviction of her falsehood is admirably conducted; and his behaviour on the occasion, such as a lover of the complexion he at first appears, would naturally fall into. The scene lies in Troy, and the Grecian camp, alternately.

Dr. Johnson says, "This play is more correctly written than most of Shakspeare's compositions, but it is not one of those in which either the extent of his views or elevation of his fancy is fully displayed. As the story abounded with materials, he has exerted little invention; but he has diversified his characters with great variety, and preserved them with great exactness. His vicious characters sometimes disgust, but cannot corrupt, for both Cressida and Pandarus are detested and condemned. The comic characters seem to have been the favourites

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"of the writer; they are of the superficial kind, and exhibit more of manners than nature; but they are copiously filled and powerfully impressed. Shakspeare has in his story followed, for the greater part, the old book of Caxton, which was then very popular; but the character of Thersites, of which it makes no mention, is a proof that this play was written after Chapman had published his version of Homer."

278. *TROILUS AND CRESSIDA;* or, *Truth found too late.* Trag. by John Dryden. Acted at the Duke's Theatre. 4to. 1679. This is an alteration from Shakspeare's above-mentioned play, in which Mr. Dryden has new-modelled the plot; thrown out many unnecessary persons; improved those characters which were begun and left unfinished, as Hector, Troilus, Pandarus, and Thersites; and added that of Andromache: "after this (says he) I made, with no small trouble, an order and connexion of all the scenes; removing them from the places where they were inartificially set; and, though it was impossible to keep them all unbroken, because the scene must be sometimes in the city and sometimes in the camp, yet I have so ordered, that there is a coherence of them with one another; and a dependence on the main design: no leaping from Troy to the Grecian tents, and thence back again in the same act; but a due proportion of time allowed for every motion. I need not say I have refined his language, which before was obsolete; but I am willing to acknowledge, that as I have often drawn his English nearer to our

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“ times, so I have sometimes con-
 “ formed my own to his; and
 “ consequently the language is not
 “ altogether so pure as it is signi-
 “ ficant. The scenes of Pandarus
 “ and Cressida, of Troilus and
 “ Pandarus, of Andromache with
 “ Hector and the Trojans, in the
 “ second act, are wholly new;
 “ together with that of Nestor and
 “ Ulysses with Thersites, and that
 “ of Thersites with Ajax and
 “ Achilles. I will not weary my
 “ reader with the scenes which
 “ are added of Pandarus and the
 “ Lovers in the third; and those
 “ of Thersites; which are wholly
 “ altered: but I cannot omit the
 “ last scene in it, which is almost
 “ half the act, betwixt Troilus and
 “ Hector. The occasion of raising
 “ it was hinted to me by Mr.
 “ Betterton: the contrivance and
 “ working of it was my own.”
 It is, in truth, an admirable scene.

279. **THE TROOPER'S OPERA.**
 Anonymous. 1736. Whether this
 piece has the length of a complete
 opera, or only that of a ballad
 farce, we know not, but imagine it
 was never acted, as we find it no
 where mentioned but in *The Bri-
 tish Theatre*.

280. **TROYE.** Play. Acted, ac-
 cording to Henslowe, June 22,
 1596. Not now known.

281. **TRUDGE AND WOWSKI.**
 Prel. by T. Knight. Performed at
 Bristol, for his benefit, 1790. This,
 we may suppose, was an abridg-
 ment of Mr. Colman's *Inkle and
 Yarico*.

282. **TRUE BLUE.** See **THE
 PRESS-GANG.**

283. **THE TRUE-BORN IRISH-
 MAN.** Farce, by Charles Macklin.
 Acted at Dublin, 1763. N. P.
 See **THE IRISH FINE LADY.**

284. **THE TRUE-BORN SCOTCH-
 MAN.** Com. by Charles Macklin.

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Acted at Dublin, July 1764. See
THE MAN OF THE WORLD, of
 which this was the embryo; but
 even in this state was highly ap-
 plauded. It was generally per-
 formed twice a week, during the
 season, to full and respectable au-
 diences; and the character of
 Sir Pertinax Mac Sycophant was
 thought so strong a picture of a
 Scotchman, that Macklin is said
 to have received a note from a
 young Scotch nobleman, then in
 high favour at the Castle, accom-
 panied with a suit of handsome
 laced dress clothes, saying, “ that
 “ he begged his acceptance of that
 “ present, as a small mark of the
 “ pleasure he received from the
 “ exhibition of so fine a picture of
 “ his grandfather.”

285. **THE TRUE BRITISH TAR;**
 or, *A Friend at a Pinch.* A Mu-
 sical Piece, in one act. Perform-
 ed for a benefit, at Hull, in 1786;
 and mentioned in the play-bill as
 being written for the occasion by
 Mr. Hull, of Covent Garden The-
 atre. Not printed.

286. **THE TRUE BRITON.** F.
 by — Cranke. This piece was
 acted at Drury Lane, April 17,
 1782, for the first, and, we believe,
 the only time. Not printed.

287. **TRUE FRIENDS.** Musical
 Ent. by Thomas Dibdin. Acted
 at Covent Garden, 1800. Not
 printed. It was not very success-
 ful. Music by Attwood.

288. **TRUE PATRIOTISM;** or,
Poverty ennobled by Virtue. Drama.
 Acted at Louth. 8vo. 1799.

289. **A TRUE WIDOW.** Com.
 by Thomas Shadwell. Acted at
 the Duke's Theatre. 4to. 1679.
 The plot of this piece is entirely
 invention, not having been bor-
 rowed from any one; and Lang-
 baine gives it a very high com-
 mendation; saying, that it has as

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much true comedy, and the characters and humours in it as well drawn, as any dramatic piece of that age. It did not, however, meet with success in the representation; owing, perhaps, to its satire being too keen. The scene, London.

290. *THE TRULY WISE MAN.* See *THEATRE OF EDUCATION*.

291. *TRUTH AND FILIAL LOVE.* A little Drama, in three acts. 12mo. 1797. Never acted.

292. *TRUTH'S SUPPLICATION TO CANDLELIGHT.* Play, by Thomas Dekker. Acted 1599. Not printed.

293. *TRY AGAIN.* F. Acted at the Haymarket. 8vo. 1790. This whimsical trifle was well received.

294. *THE TRYAL.* Com. by Joanna Baillie. 8vo. 1798. Never acted.

295. *THE TRYAL OF ABRAHAM.* Dramatic Poem. 8vo. Stamford, 1790. This piece, which was not intended for the stage, nor even for general circulation, appears to be formed on the model of the Greek tragedy with choruses. The author has introduced some slight variations from the account given in the Bible of the transaction which forms the subject of his drama; a liberty which can hardly be allowed to pass without some censure. We have heard this piece ascribed to a Mr. Farrer, of Oundle.

296. *The History of the TRYALL OF CHEVALRY. With the Life and Death of Cavaliero Dicke Bowyer. As it hath bin lately acted by the Right Honourable the Earl of Darby his Servants.* 4to. 1605. Winstanley and Philips have ascribed this piece to William Wayer; but Langbaine imagines it not to be written by that author.

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297. *THE TRYAL OF CONJUGAL LOVE.* See *THE NEST OF PLAYS*.

298. *THE TRYAL OF THE LADY ALLUREA LUXURY.* ANON. 8vo. 1757. This is a dramatic dialogue against fashionable follies.

299. *THE TRYAL OF SAMUEL FOOTE, ESQ. FOR A LIBEL ON PETER PARAGRAPH.* This was written by Foote himself, and acted at the Haymarket in 1763; but was not published till Mr. Tate Wilkinson printed it from Foote's MS. at the end of the 4th volume of his *Wandering Patentee*, 12mo. 1795. The scene lies in the Four Courts, Dublin (the same as the court of King's Bench in London). Mr. Foote performed, first, the part of Counsellor Demur, supposed to be employed against him, and afterwards (slipping off the barrister's gown and wig) appeared as himself. He has been very severe on the judge who is supposed to preside. See *THE ORATORS*.

300. *THE TRYAL OF THE TIME-KILLERS.* Com. of five acts, by Dr. Bacon. 8vo. 1757.

301. *A new and mery Enterlude, called THE TRYALL OF TREASURE, newly set foorth, and never before this tyme imprinted.*

The names of the plaiers.

First. Sturdines, Contention, Visitation, Time.

The second. Lust, Sapience, Consolation.

The thirde. The Preface, Just, Pleasure, Gredy Gutte.

The fourth. Elation, Trust, a woman, and Treasure, a woman.

The fifth. Inclination, the Vice. Imprinted at London in Paule's Churchyarde, at the signe of the Lucrece, by Thomas Purfoote. 1567.

302. *TRYAL'S ALL.* Com. Performed at Crow Street Theatre, in

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Dublin, we believe in 1802, as the production of Mr. Herbert, of that theatre; but in *The Familiar Epistles to Frederic Jones, Esq. on the present State of the Irish Stage*, it is ascribed to another gentleman.

303. TRIALS OF THE HEART. Play, in three acts. Performed at Drury Lane, April 24, 1799, for the benefit of Mr. King; but not repeated, nor printed.

304. TRYPHON. Trag. by Roger Earl of Orrery. Fol. 1669; fol. 1672; 8vo. 1739. The history of this usurper is taken from the 1st book of Maccabees, Josephus, book xiii. &c. It was performed at the Duke of York's Theatre with great success.

305. TUNBLE DOWN DICK; or, *Phaeton in the Suds*. D. E. by Henry Fielding. 8vo. 1737; 8vo. 1744. This piece was acted at the Little Theatre in the Haymarket, and was written in ridicule of an unsuccessful pantomime, performed at Drury Lane House, called *The Fall of Phaeton*.

306. TUNBRIDGE WALKS; or, *The Yeoman of Kent*. Com. by Thomas Baker. Acted at the Theatre Royal. 4to. 1703. This is an entertaining and well-conducted play, and contains a great deal of true character and pointed satire. But one circumstance, which we have heard relating to it, is somewhat extraordinary; viz. that the character of Maiden, which is perhaps the original of almost all the Fribbles, Beau Mizens, &c. that have been drawn since, and in which effeminacy is carried to an height beyond what any one could conceive to exist in any man in real life, was absolutely, and without exaggeration, a portrait of the author's own former character, whose understanding having at length pointed out to him the folly he had so long

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been guilty of, he reformed it altogether in his subsequent behaviour, and wrote this character, in order to set it forth in the most ridiculous light, and warn others from that rock of contempt, which he had himself for some time been wrecked upon. The scene lies at Tunbridge, and the time is twelve hours.

307. TUNBRIDGE WELLS; or, *A Day's Courtship*. Com. Acted at the Duke's Theatre. 4to. 1678. This play has been attributed to Mr. Rawlins, although in the title-page it is said to be written by a person of quality. It seems intended as a kind of imitation of Shadwell's *Epsom Wells*, but falls greatly short of the merit and humour of that comedy.

308. THE TURKE. A worthie Tragedie, by John Mason. 4to. 1610. Whatever merit this play might really possess, the author himself had a most exalted opinion of it, as is apparent from its title-page; in which he not only styles it a worthy tragedy, but quotes the following line from Horace for its motto, viz. *Sume superbiam quæsitam meritis*; and in another edition of it in 4to. 1632, it is called, "*An excellent Tragedy of MULE-ASSES the Turk, and BORGias Governor of Florence*. Full of interchangeable variety, beyond expectation. Divers times acted (with general applause) by the children of his Majesty's Revels. Scene, Florence." It was entered on the book of the Stationers' Company, March 10, 1608. This tragedy has some beautiful lines and speeches; which, however, are disgraced by intrusions of the lowest and most obscene comedy that has hitherto appeared on the stage.

309. TURK AND NO TURK. Mus. Com. by George Colman,

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jun. Acted at the Haymarket, 1785. [Songs only] Svo. 1785.

310. *THE TURKISH COURT*; or, *The London Prentice*. A Burlesque Satirical Piece, by Mrs. Letitia Pilkington, 1748. This was performed only at the Little Theatre in Capel Street, Dublin, but was never printed.

311. *THE TURKISH MAHOMET*, AND *HIREN THE FAIRE GREEK*. A Play, by George Peele. Never published. See Mr. Malone's *Supplement to Shakspeare*, i. 191.

312. *TURNCOAT*. A Parody of the Tragedy of *Athelstan*. Svo. 1756.

313. *THE TURNPIKE GATE*. Mus. Ent. by T. Knight. Acted, with good success, at Covent Garden. Svo. 1799. It does credit to its author, and is still frequently performed.

314. *THE TUSCAN TREATY*; or, *Tarquin's Overthrow*. Trag. Svo. 1733. This play was acted, without success, in the summer, at Covent Garden. It was written by a gentleman then deceased, and revised and altered by William Bond, Esq. The story of it is founded on the Roman history, soon after the expulsion of the Tarquins. Prologue by A. Hill.

315. *THE TUTOR*. Burletta. Anonym. Acted at Drury Lane, 1759. N. P.

316. *THE TUTOR*. F. Acted at Drury Lane. 4to. 1765. This piece was brought out under the patronage of Mr. Colman, but was acted only two nights to very dissatisfied audiences. Mr. Roberdeau, in his "Fugitive Verse and Prose" (1801), ascribes it to the late Rev. James Townley, master of Merchant Taylors' school.

317. *A TUTOR FOR THE BEAUS*; or, *Love in a Labyrinth*. A Co-

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medy, by J. Hewitt. Acted at Lincoln's Inn Fields. Svo. 1737; Svo. 1738. The plot of it, as the author himself confesses, is taken partly from M. de Boissy's *François à Londres*, and partly from a Spanish comedy. It is, however, on the whole, a very indifferent performance, and had no success.

318. *TWELFTH-NIGHT*; or, *What you will*. Com. by William Shakspeare. Fol. 1623. This comedy, with respect to its general plot, is, we believe, taken from Belleforest's Novels, tom. iv. hist. 7; but the mistakes arising from Viola's change of habit, and true resemblance to her brother Sebastian, seem to owe their origin to the *Menechmi* of Plautus, which not only Shakspeare, but several others of our dramatic writers, have since borrowed from. There is somewhat singularly ridiculous and pleasant in the character of the fantastical Steward Malvolio; and the trick played him by Sir Toby Belch, and Maria, contains great humour, and somewhat of originality in the contrivance, which cannot fail of affording continual entertainment to an audience. This play has at different times been revived, particularly on Twelfth-Night; to which period, however, it has no kind of reference in any thing but its name. The scene lies in a city on the coast of Illyria.

Dr. Johnson says, " This play " is in the graver part elegant and " easy, and in some of the lighter " scenes exquisitely humorous. " Ague-cheek is drawn with great " propriety; but his character is, " in a great measure, that of na- " tural fatuity, and is therefore " not the proper prey of a sa- " tirist. The soliloquy of Mal- " volio is truly comic; he is be-

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"trayed to ridicule merely by his
 "pride. The marriage of Olivia,
 "and the succeeding perplexity,
 "though well enough contrived
 "to divert on the stage, wants
 "credibility, and fails to produce
 "the proper instruction required
 "in the drama; as it exhibits no
 "just picture of life."

319. **THE TWELFTH OF AUGUST.** Dram. Piece. Performed at Brighton, Aug. 13, 1805. This was a temporary production, in honour of the Prince's birth-day. Sophy Hazelby (the daughter of an opulent farmer, a resident of Brighton), who had numerous suitors, had promised to become the bride of him who could give the best solution to a question which she would submit to their consideration on the Green, on the Twelfth of August; and the reason she assigned for choosing that day for a decision so momentous to her was, because it gave birth to England's heir—a Prince whose suavity of manners, benevolence of heart, and mental endowments, had rendered him the pride of his country, and the admiration of Europe. In the course of the drama, her eccentric suitors afforded much mirth to the audience; and the concluding scene presented a view of the South Downs, and the entrance of Brighton, the latter brilliantly illuminated. The drama closed with an Ode, set to music by Mr. Prince, the organist of the Chapel Royal. Not printed.

320. **TWENTY ONE.** Op. After-piece, in one act, by James Wild. 12mo. 1804. This is a translation from *Le Trente et Quarante* of M. Duval. Never acted.

321. **TWENTY YEARS AGO.** Melo-Dramatic Entertainment, by J. Pocock. Acted at the Lyceum, by the English Opera Company,

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July 1810, with great success. Svo. 1810. There is a good deal of life and bustle in this piece; which, however, is better suited to the stage than to the study. Music by Mr. T. Walsh.

322. **THE TWIN BROTHERS.** Com. translated from Plautus, by Richard Warner, vol. iii. Svo. 1772. The first act of it was translated by Bonnell Thornton. This play was called by the author *Menæchmi*: the characters of the Twins being each of them called Menæchmus; the one of Epidamnium, the other Menæchmus Sosicles. It has been generally thought one of the best of this author's; and a learned critic, Janus Gulielmus, speaks of it in these terms: *Festivissima et eruditæ varietatis fabula*; a comedy infinitely entertaining, and most full of learned variety. Among the fragments of Menander are a few lines of a play called ΔΙΔΥΜΑΙ, *The Twins*, from which some commentators have been of opinion Plautus took this comedy; but it seems to be a matter at least of great uncertainty. There are two imitations of this play on the French stage, one by M. de Kotrou, the other by M. Regnard.

323. **TWIN RIVALS.** Com. by George Farquhar. Acted at Drury Lane. 4to. 1703. This play met with success, and is said by the critics to be the most regular and complete of all this author's dramatic works: yet we cannot readily acquiesce with that judgment; for, although it may, perhaps, be allowed, that his younger Wou'dbe, Mrs. Midnight, and Teague, are more highly drawn characters than any in his other comedies, it will probably appear, on a strict scrutiny, that they are so only, because they are more out of real life, more *outré*, or, if you please,

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more unnatural. There are as many improbabilities in the conduct of the plot (the greatest fault that can be laid to Farquhar's charge in general), as in almost any comedy he has written, and many more than are to be found in one much livelier play of his writing, viz. *THE RECRUITING OFFICER*. We are not, however, for taking from the merit of this, which must be allowed to have many very great beauties in it; but that it is not the best piece he has written, seems to stand confirmed by one of the strongest proofs possible to be brought, which is, the pecuniary profit of managers, who have never found it so well worth while to direct the frequent repetition of this play, as they do, of *THE BEAUX STRATAGEM*, *THE RECRUITING OFFICER*, *THE CONSTANT COUPLE*, &c.

324. *THE TWINS*. Tragi-Com. by William Rider. Acted at the Private House, Salisbury Court. 4to. 1655. Langbaine suspects this play to be much older than the annexed date implies it to be: yet neither the plot nor the language of it are by any means contemptible. The scene, Italy.

325. *THE TWINS*; or, *The Comedy of Errors*. Altered from Shakspeare, by Thomas Hull. Acted at Covent Garden, 1762. Not printed. It was afterwards altered again, and performed at the same theatre in 1779, and printed in 8vo. 1793, by the title of *The Comedy of Errors*. The resemblance between the brothers, in Shakspeare's *Comedy of Errors*, has by many persons been objected to as an incident next to impossible. In a manuscript, however, in one of the libraries at Paris, we read, that the Count de Ligniville and Count d'Autricourt,

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twins, descended from an ancient family in Lorraine, resemble each other so much, that when they put on the same kind of dress, which they did now and then for amusement, their servants could not distinguish the one from the other. Their voice, gait, and deportment, were the same; and these marks of resemblance were so perfect, that they often threw their friends, and even their wives, into the greatest embarrassment. Being both captains of light horse, the one would put himself at the head of the other's squadron, without the officers ever suspecting the change. Count d'Autricourt having committed some crime, the Count de Ligniville never suffered his brother to go out without accompanying him; and the fear of seizing the innocent, instead of the guilty, rendered the orders to arrest the former of no avail. One day Count de Ligniville sent for a barber; and, after having suffered him to shave one half of his beard, he pretended to have occasion to go into the next apartment; and putting *his* nightgown upon his brother, who was concealed there, and tucking the cloth which he had about his neck under *his* chin, made him sit down in the place which *he* had just quitted. The barber immediately resumed his operation, and was proceeding to finish what he had begun, as he supposed; but to his great astonishment he found that a new beard had sprung up. Not doubting that the person under his hands was the devil, he roared out with terror, and sunk down in a swoon on the floor. While they were endeavouring to recall him to life, Count d'Autricourt retired again into the closet, and Count de Ligniville, who was

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half shaved, returned to his former place. This was a new cause of surprise to the poor barber, who now imagined that all he had seen was a dream; and he could not be convinced of the truth until he beheld the two brothers together. The sympathy that subsisted between these brothers was no less singular than their resemblance. If one fell sick, the other was indisposed also; if one received a wound, the other felt pain; and this was the case with every misfortune that befel them; so that on this account they watched over each other's conduct with the greatest care and attention: but what is still more astonishing is, that they both often had the same dreams. The day that Count d'Autricourt was attacked in France by the fever of which he died, Count de Ligniville was attacked by the same in Bavaria, and was near sinking under it.

326. *THE TWINS*; or, *Is it He or his Brother?* Farce, by M. G. Lewis. Acted at Drury Lane, April 8, 1799, for the benefit of Mr. Bannister, jun. It was a whimsical and pleasant entertainment; but was not adopted by the house; nor has it been printed.

327. *THE TWINS*; or, *Which is Which?* Com. in three acts. This is an alteration from *The Comedy of Errors*, by Mr. William Woods, and was performed at Edinburgh in 1780. It was printed in a collection of Farces at Edinburgh, 12mo. 1783.

328. *TWISTING AND TWINING*; or, *Tea's the Twaddle*. Interlude. Acted at the Haymarket, 1785. Not printed.

329. *TWO ANGRY WOMEN OF ABINGTON*. Hist. by Henry Porter. 4to. 1599. This play is

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not divided into acts. The full title runs thus: *A pleasant History, called, The two angrie Women of ABINGTON; with the humorous Mirth of DICK COOMES and NICHOLAS PROVERES, two Serving Men*. Acted by Lord Nottingham, Lord High Admiral's Servants. Scene lies in London. A second part of this play was performed in 1598, but does not appear to have been ever printed.

330. *THE TWO APPRENTICES*; or, *Industry and Idleness Rewarded*. Pant. by W. C. Oulton. This piece, which was founded on Hogarth's prints, was acted at Birmingham, 1798. Not printed.

331. *THE TWO CONNOISSEURS*. Com. by William Hayley. Acted, with success, at the Haymarket. 4to. 1784. This is an excellent play, whether we consider the fable, the characters, or the sentiments; and had it not been written in verse, would, we doubt not, have kept possession of the stage; but the continued jingle of rhymes is by no means favourable to the delineation of character on the stage.

332. *THE TWO ENGLISH GENTLEMEN*; or, *The Sham Funeral*. Com. by James Stewart. Svo. 1774. This despicable piece was acted one night at the Haymarket, by a set of performers every way worthy of the author.

333. *TWO FACES UNDER A HOOD*. Com. Op. by T. Dibdin. Acted at Covent Garden. Svo. 1807. This was far from being one of the most successful of the dramatic efforts of its author. The music, by that favourite composer Mr. Shield, we believe, saved the piece from condemnation on the first night.

334. *THE TWO FARMERS*. A Musical Afterpiece, announced as

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in preparation at Covent Garden, early in the season of 1800. It has not, however, been yet performed.

335. *THE TWO FRIENDS*; or, *The Liverpool Merchant*. Drama, in five acts, translated from the French of Beaumarchais, by C. H. Svo. 1800. The plot is intricate and busy, and the situations are often interesting; but the manners are completely French, though the scene is laid in Liverpool. Never acted.

336. *THE TWO FRIENDS*. Dramatic Proverb. This is a translation from the French of M. Carmontel, by Thomas Holcroft, and printed in the second volume of his *Travels from Hamburgh to Paris*, 4to. 1804.

337. *THE TWO GENTLEMEN OF VERONA*. Com. by William Shakspeare. Fol. 1623. This is a very fine play, the plot simple and natural, the characters are perfectly marked, and the language is poetical and affecting. The falsehood of Protheus to his friend Valentine and mistress Julia, his remorse and self-reproaches on that head, and his conversion to truth, to love, and friendship, afterwards, are admirably conducted. The characters of Valentine and Protheus are truly genteel, and rendered amiable throughout all the transactions of the piece, even in despite of the temporary falsehood of the latter; and the humour of their two servants, Launce and Speed, is very beautifully set as shades to the sensibility and brilliancy of their more sentimental behaviour. This has been looked on by some authors to have been the first piece that Shakspeare wrote; if so, what an amazing soar of imagination did his genius take at its first flight! The scene

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sometimes in Verona, sometimes in Milan.

Dr. Johnson says, "In this play there is a strange mixture of knowledge and ignorance, of care and negligence. The versification is often excellent, the allusions are learned and just; but the author conveys his heroes by sea from one inland town to another in the same country; he places the Emperor at Milan, and sends his young men to attend him, but never mentions him more; he makes Protheus, after an interview with Silvia, say he has only seen her picture; and, if we may credit the old copies, he has, by mistaking places, left his scenery inextricable. The reason of all this confusion seems to be, that he took his story from a novel, which he sometimes followed, and sometimes forsook, sometimes remembered, and sometimes forgot.

"That this play is rightly attributed to Shakspeare, I have little doubt. If it be taken from him, to whom shall it be given? This question may be asked of all the disputed plays, except *Titus Andronicus*; and it will be found more credible, that Shakspeare might sometimes sink below his highest flights, than that any other should rise up to his lowest."

338. *THE TWO GENTLEMEN OF VERONA*. Com. by Shakspeare; with alterations and additions, by Benjamin Victor. Acted at Drury Lane. Svo. 1763. *Non tali auxilio*; but, indeed, a more able hand than Mr Victor's would prove insufficient to raise this play into dramatic consequence. Many parts of it that ap-

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pear beautiful in the closet, on the stage produce no effect. This alteration was performed five nights; Mr. Victor says, with success; "but," says he, "on the sixth" (which, according to theatrical custom, belongs to the author of the alterations), a very extraordinary event happened. A set of young men, who called themselves *THE TOWN*, had consulted together, and determined to compel the managers to admit them at the end of the third act, at half-price, to every performance, *except in the run of a new pantomime!* and they chose to make that demand on the sixth night of *The Two Gentlemen of Verona*, though it was printed on the day-bills for the benefit of the author of the alterations. It appeared afterwards, that a rumour had prevailed that Mr. Garrick was the author; for, it must be supposed, they were ignorant of the outrages they were committing on private property; however, the performance of the play was actually forbid, and the money (after the amount being taken at the several offices) returned to the audience:—my redress was undoubtedly to be obtained either from the leader of this troop (who was well known) or the managers; but as the rioters did much greater damage to Covent Garden Theatre on the same [a similar] occasion, and as those in the direction there chose to give up all manner of redress, the managers of Drury Lane were too wise to stand a prosecution alone, and therefore followed the bad example; but were so honourable as to pay me one hundred pounds, which was about the clear sum, above the

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"charge of the house, on that sixth night."

339. *THE TWO GENTLEMEN OF VERONA*. Com. Altered from Shakspeare, by J. P. Kemble. Acted at Covent Garden. 8vo. 1808.

340. *THE TWO HARLEQUINS*. A Farce, of three acts. 8vo. 1718. This piece was written by M. le Noble, and acted by the King's Italian comedians, at Paris, and afterwards performed at the theatre in Lincoln's Inn Fields, by some French strollers. In this edition of it, the French and a bad English translation, by one Mr. Brown (being merely literal), are printed in opposite pages to each other, as in the Italian Opera, acted at the King's Theatre in the Haymarket. The scene, Paris.

341. *THE TWO HARPIES*. Play, by Michael Drayton (assisted by Dekker, Mundy, Middleton, and Webster). Acted 1602. Not printed.

342. *THE TWO HOUSES*. See *A GAME AT COMMERCE*.

343. *The History of the Two MAIDS OF MORE CLACKE, with the Life and simple Maner of John in the Hospitall*. Played by the children of the King's Majestie's Revels. Written by Robert Armin. 4to. 1609.

344. *THE TWO MERRY MILK-MAIDS*; or, *The best Words wear the Garland*. Comedy, by J. C. Acted, with great applause, by the company of the Revels. 4to. 1620; 4to. 1661. Part of the plot of this play, viz. the promise given by Dorigena to Dorillus, of his enjoying her, when he should bring her in January a garland containing all sorts of flowers, and its consequence, is founded on Boccace's Novels, Dec. 10. Nov. 5. which is also the foundation of Fletcher's *Four Plays in One*, and

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other comedies. The scene laid in Saxony.

345. **THE TWO MERRY WOMEN OF ABINGTON.** Play, by Henry Porter. Acted 1598. Not printed. There is extant a memorandum of Henslowe's relative to this play, of which the following is a copy :

"Lent unto Harry Porter, at
"the Request of the Company,
"in Earnest of his Booke called
" 'Merrey Women of Abington,'
"the Some of Forty Shellings;
"and for the Resayte of that
"Money, he gave me his faythful
"Promise that I should have alle
"his Bookes which he writte,
"ether Him Selse, or with any
"other, which Some was dd [de-
"livered] the 28th of February
"1598."

346. **THE TWO MISERS.** Musical Farce, by Kane O'Hara. Acted, with applause, at Covent Garden. Svo. 1775. This was taken from *Les Deux Avares* of Falbaire; but, as the present author informs us, the bare outline only of Falbaire's finished characters, with just enough of his dialogue to connect the incidents, were retained, in order to reduce the whole within the compass of an English farce.

347. **THE TWO NOBLE KINSMEN.** Tragi-Com. by J. Fletcher and William Shakspeare. Acted at the Black Friars. 4to. 1634; Svo. 1778. The story of this play is taken from Chaucer's *Palamon and Arcite*; or, *The Knight's Tale*. The editor of Beaumont and Fletcher's works, in 1778, has taken some pains to prove that Shakspeare had no hand in this work. The scene near Athens.

348. **TWO OLD MAIDS OF FLORENCE.** See **DRAMATIC APPELLANT.**

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349. **TWO PLOTS DISCOVERED, A THIRD PAYS FOR ALL.** Com. Intended [by the author, we suppose] to be acted at Covent Garden. By G. P. 12mo. 1742. It is scarcely possible to conceive any thing more contemptible than this piece; it would therefore be an absolute loss of time both to ourselves and the reader, to take any farther notice of it.

350. **THE TWO QUEENS OF BRENTFORD;** or, *Bayes no Poetaster.* Musical Farce, or Comical Opera, being the sequel of *The Rehearsal*, by Thomas Durfey. Svo. 1721. Printed with other pieces by the author, who says *it was once very near being acted, as being rehearsed upon the stage; but afterwards laid by, some accidents happening in the play-house.*

351. **THE TWO SINNES OF KING DAVYD.** Interlude. Not printed, but entered, by Thomas Hackett, on the book of the Stationers' Company in the year 1561.

352. **TWO STRINGS TO YOUR BOW.** Farce, by Robert Jephson. Acted at Covent Garden, with great applause. Svo. 1791. This is an alteration of **THE HOTEL**, by the same author, and is still frequently performed.

353. **TWO TO ONE.** Musical Com. in three acts, by George Colman, jun. Performed at the Haymarket, 1784, and very well received. Songs only printed, 8vo. 1784. This was the junior Colman's first dramatic production, when he was in his 21st year, and, we well recollect, was very promising of future excellence. Music by Dr. Arnold. The piece was introduced by an excellent prologue, the production of the elder Mr. Colman, spoken by Mr. Palmer. After acknowledging that

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this play was the offspring of a juvenile author, it observed, that the parent bird had often warbled on that spot, where his half-fledged young one now took his first adventurous flight. If he had merit, he would be applauded, and his beauties might, perhaps, even atone for the errors of his father; but,

With dullness should the sire and son be
curst,
And dunce the second follow dunce the
first,
The shallow stripling's vain attempt
you'll mock,
And damn him—for a chip of the old
block!

Thus did the prologue conclude, and we think Mr. Colman had seldom been more successful in his prologues than on the present occasion. The next day the following epigram appeared in the papers, addressed to our young author:

To George Colman, Jun. Esq. on the
deserved Success of his Comedy of Two
to One.

"Another writes because his father
writ,
"And proves himself a bastard by his
wit."
So Young declaims—but you, by right
divine,
Can claim a just, hereditary line;
By learning tutor'd, as by fancy nurs'd,
A George the Second sprung from George
the First.

354. "TWO LAMENTABLE TRAGEDIES: the one, of the Murther
"of Mister Beech, a Chandler,
"in Thames Street; and his Boy;
"done by Thomas Merry: the
"other of a young Childe, mur-
"dered in a Wood by two Ruffins,
"with the Consent of his Uncle."
By Robert Yarrington. 4to. 1601.

355. TWO VALIANT KNIGHTS.
See SIR CLYMON.

356. TWO WISE MEN, AND
ALL THE REST FOOLS. A Comical
Moral, censuring the follies of

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that age. Divers times acted. By George Chapman. 4to. 1619. The prologue and epilogue to this play are written in prose; which practice, as has been elsewhere observed, several poets have adopted: but there is one particular in which this piece differs from all other plays in our own or any other language; which is, its extending to seven acts, in opposition to the positive direction of Horace with respect to their number, who absolutely limits it to five.—It is however on tradition, only, that this piece is ranked among Chapman's writings; it being published without any author's name, or even so much as a mention of the place where it was printed.

357. THE TWYNNES TRAGEDY. By — Niccols. This play is entered on the book of the Stationers' Company, Feb. 15, 1611, by Edward Blunt; but, we believe, was never printed.

358. TYRANNICAL GOVERNMENT ANATOMIZ'D; or, *A Discourse concerning evil Counsellors: being the Life and Death of John the Baptist, and presented to the King's most excellent Majesty, by the author.* Anonym. 4to. 1642. This piece, by the title, date, and subject, may be suspected to convey some concealed meaning; not improbably being intended to give a secret hint to King Charles I. (then in the bursting out of his troubles) of the danger he incurred from the counsels of some about him; and, indeed, the story of John Baptist, who lost his head by the instigation of Herodias, seems figuratively to glance at the Queen's influence, and the execution of the Earl of Strafford. The piece, which is only a translation from Buchanan, was printed by order of the House of Commons. It is

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divided into five short acts, which are called parts, and was republished by Francis Peck, in 1740, on very slender grounds, as the production of Milton, under the title of *BAPTISTES*, a Sacred Dramatic Poem. The scene in Judæa.

359. *TYRANNICK LOVE*; or, *The Royal Martyr*. Trag. by John Dryden. Acted at the Theatre Royal. 4to. 1670; 4to. 1686. This play (which, we are told by its author, was written in seven weeks) is in rhyme; yet has many things in it extremely pleasing. The plot of it is founded on history, and the scene laid in Maximin's camp, under the walls of Aquileia.

"This tragedy (as Dr. Johnson observes) is conspicuous for many passages of strength and elegance, and many of empty noise and ridiculous turbulence. The rants of Maximin have been always the sport of criticism; and were at length, if Dryden's own confession may be trusted, the shame of the writer."

360. *TYRANNY TRIUMPHANT! AND LIBERTY LOST; THE MUSES RUN MAD; APOLLO STRUCK DUMB; AND ALL COVENT GARDEN CONFOUNDED*. A Farce, by Fitz-

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crambo, Esq. secretary to the minor poets. 8vo. 1743. This relates to the disputes between the managers and the players.

361. *THE TYRANT*. Trag. by Philip Massinger. Entered on the book of the Stationers' Company, June 29, 1660; and we find it in the list of those destroyed by Mr. Warburton's servant. Probably, however, it was subsequently found; as a MS. tragedy, called *The Tyrant*, was sold, November 1759, among the books of John Warburton, Esq. Somerset Herald.

362. *THE TYRANT KING OF CRETE*. Tragedy, by Sir Charles Sedley. We know not whether this play was ever acted, but are rather inclined to believe it was not; neither that nor the *GRUMBLER* having made their appearance in print, till they were published together, with the most of Sir Charles's works, in 8vo. 1702.

363. *THE TYTHE PIG*. Ballet. Performed at Covent Garden, May 12, 1795. Being considered, by some of the audience, as intended to throw disrespect on the clerical character, much disapprobation was expressed; but on the following evening, the opposition to it ceased.

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1. **THE UGLY CLUB.** Dramatic Caricature, by Edmund Spenser the younger. Acted at Drury Lane. 8vo. 1798. The idea of this piece is taken from No. 17, of *The Spectator*; and it is altogether an amusing trifle.

2. **ULYSSES.** Trag. by Nich. Rowe. 4to. 1706. The scene of this play is laid in Ithaca, and the plot borrowed from the *Odyssey*. It was acted at the Queen's Theatre in the Haymarket, with success; but is not the best of this author's pieces. It has not been acted in London these fifty years. This tragedy, says Dr. Johnson, with the common fate of mythological stories, is now generally neglected. We have been too early acquainted with the poetical heroes to expect any pleasure from their revival; to show them as they have already been shown, is to disgust by repetition; to give them new qualities or new adventures, is to offend by violating received notions. The character of Penelope is an excellent pattern of conjugal fidelity.

3. **ULYSSES.** Opera. Performed at Lincoln's Inn Fields. 4to. 1733. The words by Mr. Humphreys. The music by John Christopher Smith, jun.

4. **THE UNCLE'S WILL;—WHO WINS?** or, *The Widow's Choice*. Farce, translated from the French, by Peter Berard. 8vo. 1808. Not acted. An alteration of the same piece, however, has been successfully brought on the stage. See **WHO WINS?**

5. **THE UNCONSCIOUS COUN-**

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TERFEIT. An Afterpiece. Acted at Drury Lane, with great success, 1809. Not printed. The incidents are occasioned by a young gentleman's very natural determination to see a lady, designed for him by his uncle, before the celebration of the wedding. The young lady's father is apprized that the lover intends to introduce himself in a fictitious character, and mistakes a benighted traveller for him. The lover also appears as a wanderer; but the stranger, who is thus unconsciously a counterfeit, is much surprised at the attentions he receives; and, liking the young lady, is actually in expectation of marrying her; when the arrival of the lover's uncle, and the explanation of names, elucidate the affair to the satisfaction of the fair damsel, who, fortunately, prefers the man originally destined for her. There is a great deal of broad dramatic effect, much rapidity of incident, and considerable drollery of character, in this little farce.

6. **UNE FOLIE.** Com. Opera, translated (it is believed, by James Wild) from the original of *Love laughs at Locksmiths*. 8vo. 1803. Never performed.

7. **THE UNEASY MAN.** Com. translated from St. Foix. 8vo. 1771. The translation is tolerably good. Never acted.

8. **THE UNEQUAL MATCH.** See **THE INJURED PRINCESS.**

9. **THE UNEQUAL RIVALS.** A Pastoral, by John Learmont. 8vo. 1791. Printed at Edinburgh, in a volume of "Poems, pastoral, "satirical, tragic, and comic."

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10. **THE UNTEELING PARENT;** or, *Secours Imprévu*. A petite piece, of one act, by a Gentleman of Dublin. Performed in that city, for a benefit, 1793.

11. **UNFORESEEN EVENTS.** See **THEATRICAL RECORDER**.

12. **THE UNFORTUNATE BEAU.** Com. by John Williams. Acted in Capel Street, Dublin, 1784. Not printed. It was an alteration from *Woman is a Riddle*.

13. **THE UNFORTUNATE COUPLE.** See **THE NOVELTY**.

14. **THE UNFORTUNATE DUTCH-ESS OF MALFY;** or, *The Unfortunate Brothers*. Trag. Anon. 4to. 1708. This play was acted at the Queen's Theatre, in the Haymarket, and is dedicated by the publisher, Hugh Newman, to the Duke of Beaufort. But it seems to be no other than Webster's *Dutchess of Malfy* revived, with alterations and the addition of a second title.

15. **THE UNFORTUNATE FORTUNATE.** Tragi-Com. by Benjamin Garfield. We know nothing of this play, but from some verses addressed to its author, by Robert Baron, printed in his *Pocula Castalia*, 8vo. 1650.

16. **THE UNFORTUNATE LOVERS.** Trag. by Sir William Davenant. Acted at the Black Friars. 4to. 1643. Scene, Verona.

17. **THE UNFORTUNATE MOTHER.** Trag. by Thos. Nabbes. 4to. 1640. This play was never acted, but set down according to the intention of the author; yet it has three several commendatory copies of verses prefixed to it, and a proem, in verse, by the author, justifying it to be written according to the rules of art. The scene lies at the Court of Ferrara.

18. **THE UNFORTUNATE SHEPHERD.** A Pastoral, by John Tut-
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chin. 8vo. 1685. Printed with his poems. It is a wretched piece.

19. **THE UNFORTUNATE USURPER.** Trag. Anonym. 4to. 1663. The scene lies at Constantinople, and the plot of it is historical, being founded on the story of Andronicus Comnenus. It is not, however, so good a play as Wilson's, on the same subject; yet has some merit in a parallel drawn in Act 5. Scene 3. between those times and the period of the rebellion and civil wars of Charles the First's reign.

20. **THE UNGRATEFUL FAVORITE.** Trag. Anonym. 4to. 1664. This play is said to be written by a person of honour; but we do not find that it was ever acted. The scene is laid in Naples, and the plot may be traced in Guicciardini, and other of the Italian historians.

21. **THE UNHAPPY FAIR IRENE,** *the Tragedy of*. By Gilbert Swinhoe. 4to. 1658. The plot of this play is founded on the Turkish history, in the reign of Mahomet I. yet is probably borrowed from one of Bandello's Novels, where the story is told at large, as it is also by William Painter, in his *Palace of Pleasure*, Nov. 40. The play is but an indifferent one, yet may in some measure stand excused, as three several copies of verses, which are prefixed to it in compliment to the author, all take notice of his being very young. The scene, Hadrianople.

22. **THE UNHAPPY FATHER.** Trag. by Mary Leapor. 8vo. 1751. Printed in the second volume of her poems, published after her death.—It was never acted.

23. **THE UNHAPPY FAVOURITE;** or, *The Earl of Essex*. Tr. by John Banks. Acted at the Theatre Royal. 4to. 1682. This

tragedy is possessed of the same kind of merit with the *Virtue Betray'd* of the same author; and it met with the same success, having constantly a very strong influence on the tenderer passions of the audience. The prologue and epilogue were written by Dryden. The scene lies in London. Mrs. Barry, who acted Queen Elizabeth in it, was so great a favourite with the Duchess of York, that she made her a present of her coronation robes, to play that part in. Mr. Betterton (in his *History of the English Stage*) tells us, that though this tragedy is but indifferently written, yet Mrs. Barry so happily hit it, that she made the Queen, who was so much beloved, revive again, and become idolized, in her. That little speech of

“What mean my giving subjects?”

was spoken with such a grace and emphasis, as could never be imitated; her performance giving the audience an idea of that princess in many important passages of her life.—When Cecil was recounting the seizure of the Earl, and mourning his fallen state, no imagination can form her look and air, when she said,

“He weeps, the crocodile weeps o’er his prey!”

As those who are acquainted with history know, that Queen Elizabeth, notwithstanding her indulgence to her favourites, had a quick eye in discerning their faults; so it is certain, that at the same time that her heart was moved with compassion for the crimes which occasioned their fate, she still executed inflexible justice on the traitors. This Mrs. Barry represented so finely, that

love, disdain, hate, severity, and pity, were so blended together in this politic Queen, one could hardly say which was strongest; and gave that age greater lights into the temper of Queen Elizabeth, than history itself.—How far other English authors have succeeded in the prosecution of the same design, may be seen under *Earl of Essex*. Yet thus much must be confessed in honour to Mr. Banks, that both Jones and Brooke have been greatly obliged to his play; both of them having not only very nearly followed him in his plot and conduct, but having even adopted his very thoughts, and in many places copied whole periods from him. Two French writers, viz. Mons. Calprenade and T. Corneille, and one Italian author, have written dramatic pieces on the same story, which is perhaps as well adapted to the theatre as any incident in the English history. Sir Richard Steele, in *The Tatler* (No. 14), speaking of this play, says, there is in it “not one
“good line, and yet a play which
“was never seen without drawing
“tears from some part of the audience: a remarkable instance
“that the soul is not to be moved
“by words, but things; for the
“incidents in this drama are laid
“together so happily, that the
“spectator makes the play for
“himself, by the force which the
“circumstance has upon his imagination. Thus, in spite of the
“most dry discourses, and expressions almost ridiculous with respect to propriety, it is impossible for one unprejudiced to see
“it untouched with pity. I must
“confess this effect is not wrought
“on such as examine why they
“are pleased; but it never fails
“to appear on those who are not
“too learned in nature to be

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"moved by her first suggestions." This piece was altered by Mr. Ralph, and produced under the title of *THE FALL OF THE EARL OF ESSEX*; which see.

24. *THE UNHAPPY KINDNESS*; or, *A Fruitless Revenge*. Trag. by Thomas Scott. Acted at Drury Lane. 4to. 1697. This is only an alteration of Fletcher's *Wife for a Month*; in which, however, the incident of the wife's urging the husband to perform the conjugal rites is considerably heightened. The scene lies in Naples.

25. *THE UNHAPPY PENITENT*. Trag. by Mrs. Cath. Trotter, afterwards Cockburne. Acted at Drury Lane. 4to. 1701. The scene, France.

26. *THE UNINHABITED ISLAND*. Drama, translated from Metastasio, by Anna Williams. Printed in a Collection of Miscellanies by her, 4to. 1766.

27. *THE UNINHABITED ISLAND*. Op. translated from Metastasio, by John Hoole. 8vo. 1800.

28. *THE UNION*; or, *St. Andrew's Day*. A Divertisement of dialogue, song, dance, &c. Acted at Drury Lane, May 1790, for a benefit; but not adopted by the House, nor printed.

29. *THE UNION OF THE THREE SISTER ARTS*. Mus. Piece. Acted at Lincoln's Inn Fields, 1723. Not printed.

30. *THE UNITED KINGDOMS*. Trag. Com. by Edward Howard. Acted at the Cockpit in Drury Lane, soon after the Restoration, but without success. N. P. This is one of the plays supposed to be satirized in *The Rehearsal*, as beginning with a funeral, and having two kings in it.

31. *THE UNIVERSAL GALLANT*; or, *The Different Husbands*. Com. by Henry Fielding. Acted at

Drury Lane. 8vo. 1735. By an advertisement prefixed to this play, we find that it met with very severe treatment from the audience. It was acted only once. A contemporary writer says, it was heard very patiently until three acts were almost over; after which the condemnation of it was universal.

32. *THE UNIVERSAL PASSION*. Com. by James Miller. Acted at Drury Lane. 8vo. 1737. This play met with good success, being brought on the stage before the author had incurred that indignation from the town, of which some of his later pieces so feelingly experienced the weight. The approbation it met with, however, was no more than a just tribute to the immortal Shakspeare, from whom all its chief merit is derived; it being no more than an alteration of that author's *Much ado about Nothing*; which having been itself revived and frequently performed within these few years, this comedy has consequently been quite set aside. Whincop has, by mistake, called it an alteration of *All's Well that ends Well*.

33. *THE UNNATURAL BROTHER*. Tragedy, by Dr. Edward Filmer. Acted at Lincoln's Inn Fields. 4to. 1697. This play is on the whole heavy, cold, and enervate, yet is not without some passages that do great honour to the understanding and sensibility of its author. The plot is from the celebrated romance of *Cassandra*; and the scene lies at a castle about a league distant from Lyons in France. It met with no success on the stage, which the author ascribes principally to his having made choice of too few persons in the drama, and that the stage was never filled; there seldom ap-

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pearing above two at a time, and never above three, till the end and winding up of the whole.

34. **THE UNNATURAL COMBAT.** Trag. by Phil. Massinger. Acted at the Globe. 4to. 1639. This tragedy is a truly admirable one, and may almost be esteemed the very best of this great author's pieces. The accusations of the father against his own son, through an apparent zeal for the public service, are artfully and gloriously handled, and, at the same time, the resentments of the son against that father for some horrid crime, of which the author has delicately avoided any perfect explanation, yet left it within the reach of conjecture, are raised to a height of heroism, which makes us almost forget the criminal appearance of a son's pointing his sword against a parent's bosom. The consequences of the combat are affecting and finely supported. The language, through the whole, is nervous and poetical, and the characters are striking and strongly marked; yet, if the piece can be said to have a fault, it is some kind of incompleteness in the winding up of the catastrophe. This, however, is greatly recompensed by the beauties we have before mentioned; and we cannot help thinking, that, with very little alteration, it might be rendered a valuable acquisition to the present stage. It has neither prologue nor epilogue, "having been composed (to use the author's own words) at a time when such *by-ornaments* were not advanced above the fabric of the whole work." From which passage we may, by inference, discover nearly at what period these *by-ornaments*, as he calls them, came into that general use in which

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they have descended down to our times. The scene lies at Marseilles.

35. **THE UNNATURAL MOTHER.** Trag. Anon. 4to. 1698. This play was written by a young lady, and acted at Lincoln's Inn Fields. The scene is laid in Levo, a province in the kingdom of Siam; and some part of the plot is borrowed from Settle's *Distress'd Innocence*, particularly Bebbemesh's being put on a couch with a black slave, and there found asleep, which is the very same with the incident of Cleomira and Otrantes in that play. Gildon finds great fault with this tragedy, and exclaims loudly against the public taste for the success it met with; and against the author, for having drawn, in the character of Callapeia, the unnatural mother, such a picture of vice as never was paralleled in nature, or, if it was, ought rather to have been exposed on a public gallows than exhibited on a private stage. The author of *The British Theatre*, Whinop, and Jacob, have all, by mistake, called this play *The Unfortunate Mother*, though the last-mentioned author has it in his index by the proper title. In his work, therefore, it was probably no more than an error of the press, overlooked and uncorrected by the author; an error, however, which the other two writers literally copied without giving themselves the trouble to make further inquiry about it. A hint, by the by, how little dependence is to be placed on their authorities.

36. **THE UNNATURAL TRAGEDY.** By Margaret, Duchess of Newcastle. Fol. 1662. There is nothing very particular in this play, further than some censures which her Grace has taken occasion to

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cast on Camden's *Britannia* in her second act. The prologue and epilogue are written by the Duke, her husband.

37. *THE UNRESERVED YOUNG LADY*. Com. in three acts, taken from the French, and printed in *The Lady's Magazine* for 1783.

38. *UP ALL NIGHT*; or, *The Smugglers' Cave*. Com. Op. by S. J. Arnold. First acted, by the English Opera Company, at the Lyceum, June 23, 1809; being the commencement of the performances of that company. The piece had considerable merit, and was very successful. Music by Mr. King. Not printed.

39. *THE UPHOLSTERER*; or, *What News?* Farce, of two acts, by A. Murphy. 8vo. 1758. This piece was first acted at Mr. Moser's benefit at Drury Lane, and met with very good success; and indeed deservedly, as it exposes, with great humour, the absurdity of that insatiable appetite for news, so prevalent among mankind in general; and that folly, which seems in some measure peculiar to our own nation, of giving way to an absurd anxiety for the concerns of the public, and the transactions of the various potentates of the world, even to the neglect and ruin of domestic affairs and family interest; and that, in persons totally ignorant, not only of the proceedings of a ministry, but even of any of those springs by which the wheels of government ought to be actuated. The characters employed to point out the ridiculousness of this passion are, an old Upholsterer, who, at the very time when a statute of bankruptcy is issued against him, shows no concern for himself or his family, but consoles himself with the consideration that his

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name will be read in the newspapers, together with those of the several princes of Europe, yet is breaking his rest night and day with anxiety for our German allies, and laying schemes for the payment of the national debt;—a bedlamite Barber, who leaves his shop, and a customer in it half shaved, to communicate to his neighbour the ominous gravity of a great man's butler, whom he had shaved that morning;—and an hireling political Scribbler, who, though retained on both sides, betrays his ignorance of the meaning of the very terms of that jargon he so lavishly pours forth to confound the understandings, and corrupt the principles, of readers as ignorant as himself. These characters, it is true, are somewhat *outré*, and touched up in the most glaring colours; yet, as the scenes in which they are introduced have great effect, being truly comic and entertaining, this can scarcely be considered as a fault; since follies of this nature cast such a dimness before the eyes of their possessors, as is not to be cleared away, nor themselves brought to see them at all, but by the assistance of magnifying glasses. In short, till we can make fools laugh at their own folly, there can be no hopes of their being cured of it; and though their hides may happen to be so tough that a feather cannot tickle them, yet a currycomb may chance to make them feel the same sensation, and produce the effect desired. The idea is evidently from *The Tatler*, Nos. 155, 160, and 178.

40. *THE UPHOLSTERER*. An additional scene to this farce, written by Mr. Moser, was printed in *The European Magazine*, vol. lii. 1807.

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41. URANIA; or, *The Illuminée*. Com. in two acts, by William Robert Spenser. Performed at Drury Lane. 8vo. 1802. This is a pleasant satire on the taste for spectral appearances, which had become prevalent in Germany. The dialogue is elegant, and the piece was well received.

42. THE USURPER. Trag. by Edward Howard. Acted at the Theatre Royal. 4to. 1668. The scene of this play lies in Sicily; and the plot is founded on the story of Damocles the Syracusan; under whose character, it is supposed, the author intended to point at that of Oliver Cromwell.

43. THE USURPER. Trag. by the Rev. J. Delap. Printed at Lewes. 8vo. 1803. Never acted.

44. THE USURPER DETECTED; or, *Right will prevail*. A comic, tragical Farce, of two acts. 8vo. 1718. The scene, Urbino. The characters, the Chevalier St. George, Lord Marr, the Duke of Ormond, &c. The author of *The British Theatre* has mentioned a play with both these titles, which he calls a tragi-comedy, and gives it the date of 1660. It may be suspected, however, that no play of

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that date is in being, as it is not mentioned by Langbaine.

45. THE USURPERS; or, *The Coffeehouse Politicians*. A Farce. Anonymous. 8vo. 1749.

46. UT PICTURA POESIS; or, *The Enraged Musician*. Mus. Ent. by George Colman. Acted at the Haymarket. 8vo. 1789. This was the last production of one whose labours adorned the stage for a considerable number of years. It is a slight performance, not calculated to add to the reputation of its author, and is taken from Hogarth's print of *The Enraged Musician*; of which it is, in reality, a personification.

47. UTER PENDRAGON. A play of this name is recorded in Henslowe's list, as having been acted April 29, 1597.

48. UTRUM HORUM? Com. in two acts. Anon. 8vo. 1797. Political, and never performed; but not without humour. The question applies to the Dutch nation; and asks, whose alliance would better serve the interests of Holland, that of France or of England. —By this time, certainly, Mynheer is able to answer the question.

V.

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1. THE VALE OF PETRARCH. Dram. Poem, in five acts, by S. J. Pratt. Never acted nor printed; but included in the proposals for the publication of his *Harvest Home*.

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2. VALENTIA; or, *The Fatal Birth-Day*. Trag. by T. Stewart. 8vo. 1772.

3. VALENTINE AND ORSON. Play, by Anthony Munday, assisted by Richard Hathwaye. Acted

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1598. This was, probably, one or other of the next-mentioned pieces.

4. VALENTINE AND ORSON. A famous History, played by Her Majesties players. Was entered, by William White, on the book of the Stationers' Company, March 31, 1600; but, we believe, not printed. An interlude with the same title, and perhaps the same piece, was entered, May 23, 1595, by Thomas Gosson and Raffé Hancock.

5. VALENTINE AND ORSON. Rom. Melo-Drama, by Thomas Dibdin. Acted, with great success, at Covent Garden. 8vo. 1804. It was one of the most splendid spectacles that ever appeared on a stage.

6. VALENTINE'S DAY. Musical Drama [by William Heard]. Acted at Drury Lane. 8vo. 1776. This was performed only one night at Mr. Reddish's benefit, and is, indeed, sad stuff.

7. VALENTINE'S DAY; or, *The Amorous Knight and the Belle Widow*. Com. in three acts, written by one Anonymous—

“Who being much in love with Fame,
“And wanting nothing but a name,
“Wherewith to woo the distant dame,” }
“This method tak'es,—&c. &c.
“On merit's bold assumption he
“His claim asserts right manfully,—
“Prepar'd, if critics rail and scoff,
“To turn about and laugh it off.
“Nor wants he yet shrewd evidence
“To justify his bold pretence.—
“But wherfore should not he who writes
“As daring be as he who fights?
“&c &c. &c.”

8vo. 1800. The author calls this a new and original comedy, and has prefixed a poetical Appeal to the Critics. Not acted.

8. VALENTINIAN. Trag. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This play is founded

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on history. Dryden objects to Valentinian being a proper subject for tragedy, and says, that though Fletcher has taken the picture of him truly, and shown him as he was, an effeminate, voluptuous man; yet he has forgotten that he was an emperor, and has given him none of those royal marks, which ought to appear in a lawful successor of the throne. If it be inquired what Fletcher should have done on this occasion, ought he not to have represented Valentinian as he was? Bossu shall answer the question for me by an instance of the like nature: Mauritius, the Greek emperor, was a prince far surpassing Valentinian, for he was endued with many kingly virtues; he was religious, merciful, and valiant, but withal he was noted for extreme covetousness, a vice which is contrary to the character of a hero or a prince; therefore, says the critic, that emperor was no fit person to be represented in a tragedy, unless his good qualities were only to be shown, and his covetousness (which sullied them all) were slurred over by the artifice of the poet.

9. VALENTINIAN. A Tragedy. Acted at the Theatre Royal. 4to. 1685; 8vo. 1696. This alteration of the foregoing play was made by the Earl of Rochester, of whom there is an account in the preface by a friend [a Mr. Wolsley]. Whoever reads the speech with which the first scene of the second act of this piece concludes, will find no difficulty in conceiving that *Sodom* (an infamous drama already mentioned) might be the work of Rochester; though, his Lordship disclaiming any share in it, it has been since attributed to another hand.

10. THE VALET WITH TWO

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MASTERS. Farce, translated from the French, by John Baylis. 12mo. 1804. Never acted.

11. THE VALIANT SCOT. A Play, by J. W. gent. 4to. 1637. For the plot of this piece, see the Scotch History of Sir William Wallace. The dedication, to the Marquis of Hamilton, is signed William Bowyer.

12. THE VALIANT WELCHMAN; or, *The Chronicle History of the Life and valiant Deeds of Caradoc the Great, King of Cambria, now called Wales*. Tragi-Com. by R. A. gent. Acted by the Prince of Wales's servants. 4to. 1615; 4to. 1663. The plot of this piece is taken from Tacitus's *Annals*, book 12. Milton's *History of England*, &c.

13. VALTEGER. Recorded by Henslowe as having been acted, December 4, 1596. Not now known.

14. VANELIA; or, *The Amours of the Great*. Opera. 8vo. 1732. Court scandal.

15. VANELLA. Tragedy. 8vo. 1736. This piece was never intended for the stage; but has a reference to the story of Miss Vane, an unfortunate young lady, who was said to have had an amorous connexion with a certain very great personage, whose marriage at the time of writing this piece, as it was the public concern, so likewise was it the public topic of conversation; and gave too bold a scope for the tongues and pens of the censorious and malevolent to make free with every circumstance that had any the most distant reference to the important event:

"For Vane could tell what ills from beauty spring,

"And Sedley curs'd the form that pleas'd a king."

Johnson's *Vanity of Human Wishes*.

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16. THE VANGUARD; or, *British Tars regaling after Battle*. Interlude of Songs, &c. Performed at Covent Garden, May 3, 1799, for Mrs. Martyr's benefit.

17. VANQUISH'D LOVE; or, *The Jealous Queen*. Dram. Ent. by Messrs. Dan. Bellamy, sen. and jun. This piece is founded on the story of Fair Rosamond. It was never acted, but is published with the other dramatic and poetical works of this united father and son, in 2 vols. 12mo. 1739-1740.

18. THE VARIETY. Com. by William Duke of Newcastle. 12mo. 1649. This play was acted with very great applause at Black Friars, and is printed with *The Country Captain*.

19. VARIETY. Com. [by Rich. Griffith.] Acted at Drury Lane. 8vo. 1782. It is difficult to assign a reason for the title of this comedy, unless it consists in being entirely without plot, each act without connexion, with little character, and mostly borrowed. Sir Timothy Valerian has the best claim to originality. Prologue by Mr. Tickell.

20. VATHEK. Comedy. See THEATRE OF EDUCATION.

21. THE VAYVOOD. Play, by Thomas Downton. Acted in 1598. Not printed.

22. THE VENETIAN COMEDY. Recorded by Henslowe as having been acted, Aug. 25, 1594.

23. THE VENETIAN OUTLAW. A Drama, in three acts, translated and adapted to the English stage, by R. W. Elliston. Performed at Drury Lane. 8vo. 1805. This is, for the most part, a translation from a French piece, called *L'Homme à Trois Masques*. It was well acted, and received applause; but was not repeated.

many times. "In adapting the translation to our stage," says Mr. Elliston, "I was careful not to alter the original form; the chief merit of the piece consisting in a rapid succession of interesting events, some of which I think I have heightened. The foreign dress was quaint and spiritless, and declamation (the favourite of the French stage) abounded: the latter I have considerably expunged, the former I endeavoured to adorn." The plot of *The Venetian Outlaw* is nearly the same with that of Mr. Lewis's novel, *The Bravo of Venice*, and both are of German origin. In the play, as in the novel, Abellino is enveloped in an awful and inscrutable mystery, under which he shakes and controls the whole senate and population of Venice.

24. *THE VENETIAN OUTLAW, HIS COUNTRY'S FRIEND.* D. by James Powell. Svo. 1805. Never performed.

25. *VENICE PRESERVED; OR, A Plot discovered.* Trag. by Thomas Otway. Acted at the Duke's Theatre. 4to. 1682, with an occasional prologue and epilogue. This interesting tragedy is borrowed, with respect to the plan of it at least, from a little book that relates the circumstances of the Spanish conspiracy at Venice, i. e. the Abbé de St. Real's *Histoire de la Conjuration de Marquis de Bedemar*. The speech of Renault to the conspirators is translated word for word from this author, whom Voltaire is willing to rank with Sallust, declaring at the same time that his work is far superior to that of Otway, as well as to *Manlius*, a French tragedy on the same subject, disguised under Roman names, &c. It has been re-

marked, that though, on the whole, the incidents of Otway's piece are interesting, and the catastrophe affecting, there is not one truly valuable character in the whole drama, except that of Belvidera. To this, however, we cannot entirely subscribe. The character of Pierre is nobly drawn. His public services had been returned with ingratitude, and he was a greatly injured character; but was justly punished for taking a treasonable mode of redressing his wrongs. The scene lies in Venice. This tragedy still continues to be one of the greatest favourites of the public, purged as it is, in performance, of the despicable scenes of vile comedy with which Otway has diversified his tragic action. By comparing this with *The Orphan*, it will appear, that his images were by time become stronger, and his language more energetic. The public seems to judge rightly of the faults and excellencies of this play; that it is the work of a man not attentive to decency, nor zealous for virtue, but of one who conceived forcibly, and drew originally, by consulting nature in his own breast. Mr. Dryden says, "To express the passions, which are seated on the heart, by outward signs, is one great precept of the painters, and very difficult to perform. In poetry, the same passions and motions of the mind are to be expressed; and in this consists the principal difficulty as well as the excellency of that art. This (says my author) is the gift of Jupiter: and, to speak in the same heightened language, we call it the gift of our Apollo: not to be obtained by pains or study if we are not born to it. For the motions which are studied are

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"never so natural as those which
 "break out in the height of a real
 "passion. Mr. Otway possessed
 "this part as thoroughly as any of
 "the ancients or moderns: I will
 "not defend every thing in his *Venice Preserved*; but I must bear
 "this testimony to his memory, that
 "the passions are truly touched in
 "it, though perhaps there is some-
 "what to be desired, both in the
 "grounds of them, and in the
 "height and elegance of expres-
 "sion; but nature is there, which
 "is the greatest beauty."—*Preface to Fresnoy.*

26. *VENONI*; or, *The Novice of St. Mark's*. Drama, in three acts, by M. G. Lewis. Acted at Drury Lane. Svo. 1809. This drama seems to have been taken from a French piece, called *La Victime Cloîtrée*, which a few years since had an uncommon run at one of the Paris theatres. The play, on the whole, was received with approbation; but the third act being slightly censured, on account of an ill-managed prison-scene, the author sat down, and constructed an entire new act, in place of that which had been disapproved: after which, *Venoni* was several times repeated, with good success. For the deference which the managers of the theatre and Mr. Lewis, in this instance, paid to the public opinion, they deserve praise.

27. *VENUS AND ADONIS*. Masque, by Samuel Holland. 12mo. 1656; 1660.

28. *VENUS AND ADONIS*. A Masque, by C. Cibber. Svo. 1715. This piece was presented at the Theatre Royal in Drury Lane, with no very great success. The music by Dr. Pepusch. The scene in the Italian woods.

29. *VENUS AND ADONIS*; or, *The Maid's Philosophy*. Svo. 1659;

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and 4to. no date. This is one among six pieces supposed to be written by Robert Cox the comedian, and printed in the second part of *The Wits*.

30. *VENUS AND ADONIS*; or, *The Triumphs of Love*. A Mock Opera, by Martin Powell. Acted at Punch's Theatre, in Covent Garden. Svo. 1713.

31. *VERTUMNUS AND POMONA*. Pastoral, by Matthew Feilde. Acted at Covent Garden, 1782. The songs only printed. This was taken from Ovid, and was performed only one night. The simplicity and chasteness of the dialogue could not compensate for the total absence of wit or humour; and poor Pomona was in some danger of having her eyes beaten out with her own apples, from the upper regions.

32. *A VERY GOOD WIFE*. Com. by George Powell. Acted at the Theatre Royal. 4to. 1693. This play has little of the person's own writing in it, whose name stands as the author. It is almost entirely borrowed from *The City Wit*, and *The Court Beggar*, by Richard Brome, but without any acknowledgment. From the dedication, it appears to have been successful. The prologue is written by Congreve, and the scene lies in the Park.

33. *A VERY WOMAN*; or, *The Prince of Tarent*. Tragi-Com. by Phil. Massinger. Svo. 1655. The author, in his prologue, confesses this play to be founded on a subject which had long before appeared upon the stage, but does not tell us what piece it was borrowed from; yet on a comparison of this tragi-comedy with Sir Aston Cokain's *Obstinate Lady*, their plots will be found so nearly resembling, that it must appear pro-

table they both derived their hints from the same original. The scene, Sicily. We cannot rank this among the best plays of its author.

34. *THE VESTAL*. Tragedy, by Henry Glapthorne. One of those destroyed by Mr. Warburton's servant.

35. *THE VESTAL VIRGIN*. Tr. by Henry Brooke. Not acted. Printed in his works, in four volumes, 8vo. 1778, but omitted in his daughter's edition, 1792.

36. *THE VESTAL VIRGIN*; or, *The Roman Ladies*. Trag. by Sir Robert Howard. Fol. 1665; 1692; 12mo. 1722. The scene of this play lies in Rome; and the author has written two fifth acts to it, the one of which ends tragically, and the other successfully, probably in imitation of Sir John Suckling's *Aglaura*; and it is not in the least unlikely, that these different acts might at different times be performed to the play, to suit the various tastes of the audience; as we find to have been expressly the practice with regard to *Romeo and Juliet*, as altered by Mr. James Howard; which see under our account of that play.

37. *THE VETERAN TAP*. A Comic Opera, in two acts, by S. J. Arnold. Acted at Drury Lane. 8vo. 1801. Music by Dr. Arnold, the author's father.

38. *VICE RECLAIM'D*; or, *The Passionate Mistress*. A Comedy, by Richard Wilkinson. Acted at the Theatre Royal. 4to. 1703. Though this play made its appearance at a disadvantageous season of the year, it met with very good success. It is not, however, now acted. The scene lies in London. The time twelve hours. See *QUAKER'S WEDDING*.

39. *THE VICTIM*. Trag. by Charles Johnson. Acted at Drury Lane. 12mo. 1714. Mr. Boyer,

in the second edition of his *Achilles*, charges our author with plagiarism from that tragedy; but we confess we cannot see much justice in his accusation, both plays being equally borrowed from the *Iphigénie* of Racine. The epilogue by Mr. Cibber.

40. *THE VICTIM*. See *ACHILLES*.

41. *THE VICTIMS OF LOVE AND PLEASURE*. In the works of Henry Brooke, author of *Gustavus Vasa*, &c. vol. iv. p. 371. (edit. 1778.) is a prologue to some play of the above name. We know nothing more of it; but may suppose it to have been an alteration from Shakspeare, by the following lines of the prologue (and probably performed in Ireland):

"Ladies and gentlemen, I'm now to tell you,
"Our author, a strange crack'd adventurous fellow,
"Dares, singly, to oppose the chanting throng,
"And stem, with sense, the torrent of sing-song.
"High o'er each modern wing his muse aspires,
"And lights her kindling scenes at Shakspeare's fires!
"But O, if he should fail amidst his flight,
"And drop, unequal to his purpos'd height;
"Pity the fall of the well-meaning man,
"And let him down—as gently as ye can!"

42. *VICTORIOUS LOVE*. Trag. by William Walker. Acted at Drury Lane. 4to. 1698. This play is a kind of imitation of Southern's *Oroonoko*. The author wrote it in three weeks' time at nineteen years of age, and acted a part in it himself. The scene is the Banza or palace of Tombult. The time, the same with that of the representation.

43. *THE VICTORY AND DEATH OF LORD NELSON*. Melo-Dramatic Piece, by Richard Cumberland.

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Performed with great applause, at Drury Lane, 1805. Not printed. This little piece consisted of but one scene, with a view of shipping at a distance. Over the stage was an inscription, illuminated with rays of glory, containing the ever-memorable words of the departed hero—"England expects that every man will do his duty,"—which a suspended figure of Fame appeared to be communicating to the fleet in perspective. Messrs. Elliston and Braham, as naval officers, described to their surrounding countrymen the late glorious victory; the first by recitation, and the last by singing, in which Mr. Braham gave considerable effect to a funeral dirge to the memory of the immortal Nelson. Mrs. Powell, with great emphasis and propriety, delivered an eulogium upon the departed champion; in which she introduced his exertion in the cause of freedom, by way of contrast to Bonaparte's tyranny and despotism.

44. *THE VILLAGE*; or, *The World's Epitome*. Com. by Andrew Cherry. Acted at the Haymarket, July 1805, but very ill received, and withdrawn after the second representation. The object of it seemed to be, to correct the error of those who idly imagine the country to be the only seat of innocence, candour, and generosity. Not printed.

45. *THE VILLAGE CONJURER*. Interlude, translated from J. J. Rousseau. 12mo. 1767, printed in the translation of Rousseau's works. This piece was originally acted at Fontainebleau the 18th and 24th of October, and by the Academy of Music the 1st of March, 1753.

46. *THE VILLAGE COQUETTE*. Farce, by Mr. Simon. Acted at Drury Lane, April 16, 1792, for

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the benefit of Mrs. Jordan; but never repeated nor printed. It was of French origin.

47. *THE VILLAGE DOCTOR*; or, *Killing no Cure*. Burl. by J. C. Cross. Acted at the Circus. 8vo. 1796, in a volume entitled *Parnassian Bagatelles*.

48. *THE VILLAGE FETE*. Int. Acted at Covent Garden, May 1797. This was not very successful. Report ascribed it to the pen of Mr. Cumberland. Not printed.

49. *THE VILLAGE FETE*. Burl. in three acts. Performed at the New Theatre (late the King's Ancient Concert Rooms), in Tottenham Street. 8vo. 1810. This piece is professedly founded on *Love in a Village*.

50. *THE VILLAGE LAWYER*. Farce. 12mo. 1795. This is only a pirated edition of a laughable farce, of French origin, that has frequently been performed at all the London and most of the provincial theatres. Mr. Oulton says, "This piece lay some time in the manager's hands, before he ventured it, as he entertained but a very indifferent opinion of it. It was first tried for a benefit; when the unexpected success it met with (which must be chiefly imputed to the excellent acting of Mr. Bannister, jun.) rendered it soon a stock-piece. The manager was ignorant of the author; who, as reported, was a dissenting minister, in Dublin, but, on account of his situation, did not choose to avow it. It was even put into Mr. Colman's hands, without the author's knowledge, by a friend, who had very fortunately saved the MS. from the flames; for, like the manager, the author himself was apprehensive it would not do on the English stage; he

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"was however agreeably surprised, when not only informed of its great success, but likewise presented with the emolument arising from the farce, which the manager had transmitted, for the author, to the gentleman from whom he had received the piece: at the same time Mr. Colman, it is thought, purchased the copyright." Not printed by the author. In the pirated edition of this farce, it is ascribed to the pen of Mr. Macready.

51. *THE VILLAGE MAID*. An Opera, in three acts, by a Young Lady. 8vo. 1792. This piece was published by subscription, and has some merit.

52. *THE VILLAGE OPERA*. By Charles Johnson. Acted at Drury Lane. 8vo. 1729. This is one of the many imitations of *The Beggar's Opera*. It is far from being devoid of merit, yet met with very indifferent success, being acted only four nights. It was from this piece, that Mr. Bickerstaff's much-applauded opera of *Love in a Village* was taken.

53. *VILLAGE POLITICS*. A Piece, with this title, is contained in Mr. Oulton's list, with the date of 1793; but we have not met with it.

54. *VILLAGE VIRTUES*. Dram. Sat. by M. G. Lewis. 4to. 1796. Never acted.

55. *THE VILLAGE WEDDING*; or, *The Faithful Country Maid*. Pastoral Entertainment of Music, by James Love [Dance]. Acted at Richmond. 8vo. 1767. It contains but three characters, and is a mere vehicle for music.

56. *THE VILLAGERS*. Farce, of two acts, taken from *The Village Opera*. Acted at Drury Lane, for Mrs. Pritchard's benefit, March 23, 1756. Not printed.

57. *THE VILLAGERS*. A Petite Piece, by William Earle, junior. This is mentioned in the preface to his comedy of *Natural Faults*. We believe, however, that it has neither been acted nor published.

58. *THE VILLAGERS*. See *THE DRAMATIC APPELLANT*.

59. *THE VILLAIN*. Trag. by Thomas Porter. 4to. 1663; 4to. 1670; 4to. 1694. This play was acted at the Duke of York's Theatre for ten nights successively, to crowded audiences; which, at that period, was meeting with very great success. It is in itself a good piece, yet owed much of its favourable reception to the excellent performance of Mr. Sandford, in the part of Malignii, the villain, and of Messieurs Betterton and Price, in those of Mons. Brisac, and Colignii the scrivener's son. The scene, Tours. The epilogue by Sir W. Davenant.

60. *VIMONDA*. Trag. by A. McDonald. Acted at the Haymarket. 8vo. 1788; 8vo. 1791. The sentiments, imagery, and diction of this piece, have considerable merit. It is certainly the best of its author's dramatic productions.

61. *THE VINDICTIVE MAN*. Com. by Thomas Holcroft. Acted at Drury Lane; but without success. 8vo. 1806. This play is founded upon a most unnatural and monstrous supposition—the rancorous, relentless, and inextinguishable hatred of a brother for a brother; and that hatred originating from some harsh language, followed by a blow; which, however, took place at an early period of life, we believe under fifteen years, when the youthful heart is wholly unsusceptible of such inhuman impressions. To heighten the idea of this revengeful, inexorable resentment, it also appears,

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that the brother who allows himself to cherish it, had had his life saved by the very brother whom he so detests. On such a feeling did the principal interest of the piece turn; but no dexterity of management could render it credible, or produce any sympathy in the human heart. This unforgiving brother, however, at last relents, and marries his daughter to his brother's son. A part of the story consists of a gentleman leaving a large fortune to his kept mistress, to the exclusion of his relative, the heir at law. The kept mistress soon after dies, and leaves the fortune to a niece, the daughter of a west-country cottager. The girl, who had received a good education, through the bounty of a neighbouring lady, on arriving in town with her father, and learning the infamous means by which the fortune was acquired, virtuously refuses to accept it. As a salvo in this case, the dramatist, by contrivance, hands over to her the heir as a husband, and thus makes the parties happy. There is some good writing in the piece, but it is very indifferently put together, was received with strong marks of disapprobation, and completely condemned on the second representation.

62. *THE VINTAGERS.* M. R. by Edmund John Eyre. Acted at the Haymarket, with some success. Svo. 1809.

63. *THE VINTNER TRICK'D.* F. by H. Ward. Svo. N. D. This is nothing more than the single plot of the Vintner and Sharper, extracted from *The Match in Newgate*, and made into a farce. This plot is itself borrowed from Mulgrub and Cockledemoy, in Marston's *Dutch Courtesan*.

64. *THE VIRGIN MARTYR.* Tr.

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by Phil. Massinger and Thomas Dekker. Acted, with great applause, by the servants of the Revels. 4to. 1622; 4to. 1651; 4to. 1661. The scene lies in Cæsarea, and the plot is from the Martyrologies of the tenth Persecution, in the time of Dioclesian and Maximin, particularly Eusebius's *Hist.* lib. viii. cap. 17. Roswediſus, Valesius, &c.

65. *THE VIRGIN OF THE SUN.* Play, translated from the German of Kotzebue, by Anne Plumptre. Svo. 1799. Never acted. There is some interest, and much bombast, in this play of Kotzebue's.

66. *THE VIRGIN OF THE SUN.* Play, translated from the German of Kotzebue, by James Lawrence. Svo. 1799. Never acted.

67. *THE VIRGIN OF THE SUN.* See *ROLLA*.

68. *THE VIRGIN PROPHETESS;* or, *The Fate of Troy.* An Opera, by Elk. Settle. 4to. 1701. This piece was performed at the Theatre Royal. The plot is on the story of Cassandra, and the scene in Troy and the Grecian camp before it. It is dedicated to Sir Charles Duncomb, knt.

69. *THE VIRGIN QUEEN.* Tr. by Richard Barford. Svo. 1729. Acted at the Theatre Royal in Lincoln's Inn Fields. Scene, a room in the royal palace of Susa. It was acted only three nights. There is an Irish edition of this play, dated 1728.

70. *THE VIRGIN QUEEN.* Dr. by F. G. Waldron. Attempted as a sequel to Shakspeare's *Tempest*. Svo. 1797. Never acted. This imitation is very happily executed.

71. *THE VIRGIN UNMASK'D.* Svo. The only copy of this piece that we have seen (and which is not mentioned in any preceding list of dramatic performances)

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wants the title-page: of course, we know neither its author nor its date; though we suppose the latter to be somewhere between 1735 and 1737. The chief character is a common jilt; and the business seems to have had particular allusions that were, no doubt, obvious at the time it was written. It is followed by a few pages of coarse satire, in prose and verse; among which is an "Additional act to *The Blundering Brothers.*" See *Court and Country.*

72. THE VIRGIN UNMASK'D. Musical Entertainment. 8vo. 1786. See OLD MAN TAUGHT WISDOM.

73. THE VIRGIN WIDOW. Com. by Francis Quarles. 4to. 1649. This piece, which is the only dramatic attempt of our author, is rather an interlude than a regular play, and was not brought on the stage at any of the theatres. From the information, however, of the stationer, we learn, "that it had been sometimes at Chelsea privately acted (by a company of young gentlemen), with good approval."

74. VIRGINIA. Trag. by Hen. Crisp. 8vo. 1754. This tragedy is built on the celebrated story of Virginius's killing his daughter, to preserve her from the lust of Appius the decemvir. The scene lies in Rome, and the time is nearly that of the representation. It was acted at the Theatre Royal in Drury Lane, with some success, and indeed not undeservedly, if we consider the excellence of the performers. Yet it is by no means to be ranked as a first-rate tragedy. Nor has it been without some degree of surprise that we have frequently observed, that, although this story is, perhaps, in itself, and with no other circumstances than

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those which the historians have plainly related in regard to it, most truly dramatic, and formed as it were to be the subject of a tragedy, the best of any we meet with throughout the Greek or Roman history; yet no one of the many writers who have hitherto fixed on it with that view have so far succeeded in the execution of the design, as to furnish us with a capital or standard play on the subject. Perhaps, indeed, this failure may in some measure have arisen from their having all deviated from, or added circumstances to, a story, which was in itself too simple, and yet, at the same time, too complete, to be advantaged by any alteration. How much is it to be lamented, that the immortal Shakspeare, who had in so many instances made history his own; or that the pathetic Rowe, whose merit is so conspicuous in scenes of domestic distress, and the conduct of historical incidents, and who has even hinted at this very story in his *Fair Penitent*; had not undertaken the task, and given us, by that means, as frequent occasion of sympathizing with the distress of a Virginia, as we have at present of weeping for a Juliet or a Desdemona, a Jane Shore or a Calista.

75. VIRGINIA. Trag. by Mrs. Frances Brooke. 8vo. 1756. This play, considering it as written by a lady, is far from being devoid of merit. It was not, however, brought on the stage, though offered to the managers, to whose rejection of it the authoress did not submit without expressing her resentment.

76. VIRGINIA. Past. Dram. 8vo. 1787. Printed in the lyric works of Horace, translated into English

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verse; to which are added, a number of original poems, by a native of America.

77. VIRGINIA; or, *The Fall of the Decemvirs*. Trag. by John Bidlake, B. A. 8vo. 1800. Never acted, except by the author's pupils at Plymouth. There is some good writing, but a great want of interest, in this play.

78. VIRGINIA. Com. Opera, by Mrs. F. Plowden. Acted at Drury Lane; but condemned the first night. 8vo. 1800. Mrs. Plowden charges the managers with not giving her drama fair play.

79. VIRTUE AND BEAUTY RECONCILED. M. in honour of the marriage of the King and Queen. 4to. No date.

80. VIRTUE BETRAY'D; or, *Anna Bullen*. Tr. by John Banks. Acted at the Duke's Theatre. 4to. 1682. This play met with great success at its first representation, more particularly becoming a favourite with the fair sex. In short, it has that kind of merit which the most of this author's pieces possess; viz. a happiness in the choice of its story, and a pathetic manner of conducting the plot, which seldom fails of engaging the hearts, and drawing tears from the eyes of the audience, even in despite of the greatest deficiency both of poetry and nature in the language. It has never been acted, we believe, since the death of Mrs. Oldfield, who used to perform the heroine of the piece.

81. VIRTUE TRIUMPHANT. H. T. P. Acted at Crow Street, Dublin. Dublin printed, 8vo. 1783.

82. THE VIRTUOSO. Com. by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1676; 4to. 1691. This play contains an infinite

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deal of true humour, and a great variety of characters, highly drawn, and perfectly original, particularly those of Sir Nicholas Gimcrack and Sir Formal Trifle, which had been hitherto untouched upon, though of a kind that were very frequent at that period; when the studies of natural history and experimental philosophy, being then but in their infancy in these kingdoms, hurried the professors of them, who were frequently men of shallow abilities, and capable of minuteness only, into a thousand absurdities; from which, in this more enlightened age, where every one assumes the liberty that Nature has bestowed on him, of inquiring and thinking for himself, those useful investigations of the proceedings of Nature have become entirely cleared. It met with great approbation, more especially from the university of Oxford; and Lambaine, in his account of this play, gives its author this commendation, "that none since Jonson's time had ever drawn so many different characters of humours, and with such success." Scene, London. Congreve has evidently taken his Lady Plyant, in *The Double Dealer*, from Lady Gimcrack in this comedy.

83. THE VIRTUOUS OCTAVIA. Tragi-Comedy, by Samuel Brandon. 12mo. 1598. The plot of this play is taken from Suetonius's *Life of Augustus*, and Plutarch's *Life of Marc Antony*. It is written in alternate verse, with a chorus at the end of each act; and, at the end of the whole, are printed two epistles between Octavia and her husband M. Antony, written in imitation of Ovid's manner, but in long Alexandrine verse. This play was never acted; yet it

seems to have been held in some estimation, from two commendatory copies of verses which are prefixed to it; and so high an opinion does its author appear to have had of its merit, that, besides his *Prosopopeia al Libro*, at the beginning of the book, he has concluded the whole with this presumptuous Italian sentence, *L'Acqua non temo dell' eterno Oblivio*; an instance among many of the vanity of authors, who flatter themselves into an imaginary immortality, which frequently terminates even before the close of their mortal existence, much less extends beyond it; as, is the case with this writer, who, now, in two centuries, has found that oblivion, which he thus sets at defiance for eternity, so entirely overwhelming his works, that, excepting in the records of a few writers, who have taken on themselves the perpetuating of those particulars, his very name lives not within remembrance. The scene in Rome.

84. THE VIRTUOUS WIFE; or, *Good Luck at last*. Com. by Thos. Durfey. 4to. 1680. This is as entertaining a comedy as any which its author has produced; yet is he not entirely free from plagiarism in it; having borrowed several hints from Marston's *Fawn*; and the character of Beaufort, from that of Palamede in Dryden's *Marriage à la Mode*. The scene lies at Chelsea.

85. THE VISION OF DELIGHT. Masque, by Ben Jonson. Fol. 1641; Svo. 1756. Presented at court, in Christmas 1617.

86. THE VISION OF THE TWELVE GODDESSES. Masque, by Samuel Daniel. Svo. 1604; 4to. 1623. Presented by the Queen and her ladies, at Hampton Court, on the

8th of January. This piece was at first unwarrantably published without the author's leave, from a spurious and incorrect copy, which had been by some means or other procured by an indiscreet and presumptuous printer; which obliged the author, in order to wipe off the prejudice which both the masque and the invention had suffered from that edition, to republish it from his own copy. The design of the piece is, to represent, under the shapes, and in the persons, of the Twelve Goddesses, the figure of those blessings which the nation enjoyed in peace under the reign of King James I.:—Power being represented by Juno; Wisdom and Defence, by Pallas: and so of the rest. This and the many other compliments, paid to that weak and pedantic monarch by the poets and other writers of that time, are a proof how constant an attendant flattery is on greatness, and how little judgment is to be formed of the real characters of princes from the praises so lavishly bestowed on them by their contemporaries; adulations being as duly paid to the worst as to the best; and a Nero and a Caligula being as highly exalted by the flatterers of their own times, as a Titus or an Antonine. Some copies have for the title, *The Wisdom of the Twelve Goddesses*, &c.

87. THE VOICE OF NATURE. Play, in three acts, by James Boaden: Performed at the Haymarket. Svo. 1803. This piece is founded on the Judgment of Solomon, in the case of two women claiming to be the mother of the same child. There is little novelty in the characters or intricacy in the plot; but it appeals forcibly to the feelings, and was well received.

93. THE VOLCANO; or, *The Rival Harlequins*. Serio-Comic Pantomime, by T. Dibdin. Acted at Covent Garden. Songs only printed, 8vo. 1799.

89. VOLPONE; or, *The Fox*. Com. by Ben Jonson. Acted by the King's servants. 4to. 1605; 8vo. 1750. This comedy is joined by the critics with *The Alchymist* and *Silent Woman*, as the chef-d'œuvres of this celebrated poet; and, indeed, it is scarcely possible to conceive a piece more highly finished, both in point of language and character, than this comedy. The plot is perfectly original, and very meritorious. A knave, who feigns illness, in order to impose upon knaves, and cheat them of their money, by working up their credulity into a belief that each shall become his heir, is one of the boldest ideas of a character that can be conceived; and yet moral justice is rendered more complete, by making that knave be imposed upon by the deeper subtilty of his creature Mosca; thus showing that the machinations of the wicked, be they ever so subtle, are constantly counteracted by the same devil that inspired them. Yet, with all these perfections, this piece does and ever will share the same fate with the other dramatic works of its author; viz. that whatever delight and rapture they may give to the true critic in his closet, from the correctness exerted and the erudition displayed in them; yet, there still runs through them all an unimpassioned coldness in the language, a laboured stiffness in the conduct, and a deficiency of incident and interest in the catastrophe, that robs the auditor, in the representation, of those pleasing, those unaccountable sensations which he

constantly receives from the flashes of nature, passion, and imagination, with which he is frequently struck, not only in the writings of the unequalled Shakspeare, but even in those of authors, whose fame, either for genius or accuracy, is by no means to be ranked with that of the bard under our present consideration. To write to the judgment, is one thing; to the feelings of the heart, another: and it will consequently be found, that the comedies of Cibber, Vanbrugh, and Congreve, will, on the *decies repetitæ*, afford an increase of pleasure to the very same audiences, who would pass over even a second representation of any one of Jonson's most celebrated pieces with coldness and indifference. Sir Richard Steele has pronounced an extraordinary eulogium on this piece (see *Tatler*, No. 21), which he concludes in these words: "This same Ben Jonson has made every one's passion, in this play, to be towards money; and yet not one of them expresses that desire, or endeavours to obtain it, any way but what is peculiar to him only. One sacrifices his wife, another his profession, and another his posterity, from the same motive; but their characters are kept so skilfully apart, that it seems prodigious their discourses should rise from the invention of the same author."

It has been suggested, that our author, in the character of Volpone, intended to point out Mr. Sutton, the founder of the Charterhouse; and this report had certainly reached that gentleman's ears. A panegyrist, however, of Mr. Sutton doubts the fact of our author's intention. "Others," says he, "believe he was the subject

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" of Ben Jonson's mirth, which
 " (if it were true) is no real
 " scandal to this good man, when
 " all things just and honourable,
 " sacred and of good report, are
 " shamefully exposed to the lewd
 " affronts of a bold and licentious
 " stage. Besides, it is probable
 " the poet never intended what
 " they think. For, in that age,
 " several other men were pointed
 " at; and who was the true per-
 " son, was then a matter of doubt.
 " If the poet designed to injure
 " the fame of Sutton, he was first
 " of all an ungrateful wretch, to
 " abuse those hands which af-
 " forded him bread, for he allow-
 " ed him a constant pension.
 " And, secondly, he disowned his
 " very hand-writing, which he
 " sent to our founder, in vindica-
 " tion of himself in this matter."
Tooke's Memorials of Thomas Sut-
ton.

90. VOLUNTARY CONTRIBUTIONS. Occasional Interlude, by Walsh Porter. Acted for Mr. Munden's benefit, at Covent Garden, May 12, 1798. Not printed. It had been previously performed at Bath.

91. THE VOLUNTEER RETURNED; or, *Love in various Shapes*. A Dramatic Medley, in three acts. This is printed in *The Lady's Magazine*, for 1784, 5, and 6.

92. THE VOLUNTEERS; or, *The Stock Jobbers*. Com. by Thomas Shadwell. Acted by their Majesties' servants. 4to. 1693. This comedy was not acted till after the author's death, and is dedicated by his widow to Queen Mary. The hint of Sir Timothy Castril, in it, seems to have been borrowed from Fletcher's *Little French Lawyer*. The prologue by Mr. Dursley.

93. THE VOLUNTEERS; or, *Britons Strike Home*. Farce, by

Mr. Woods. Performed at Hull, 1778. As the author was at that time a member of the Edinburgh Company, it had, most probably, been first produced there. N. P.

94. THE VOLUNTEERS; or, *Taylor's to Arms*. Com. of one act, by G. Downing. Acted at Covent Garden. Svo. 1780. This performance, though called a comedy, is in fact no more than a trifling prelude introduced at the benefit of Mr. Quick.

95. THE VOLUNTEERS. See THE NORTHERN HEROES.

96. VORTIGERN. Hist. Trag. by W. H. Ireland. Acted, one night only, at Drury Lane, and deservedly hissed off the stage. Svo. 1790. This wretched piece was a gross and contemptible imposition, attempted by its author to be passed upon the town as an original tragedy of the immortal Shakespeare, discovered in an old trunk.

97. VORTIMER; or, *The True Patriot*. Trag. by Abraham Portal. Svo. 1796. This play was never acted. Its publication was probably accelerated by the attempted imposition on the public of *Vortigern*, performed at Drury Lane; to which, however, this has no reference.

98. THE VOTARY OF WEALTH. Com. by J. G. Holman. Acted with success, at Covent Garden. Svo. 1799. This is an interesting and well-written play.

99. THE VOW. Com. Op. by C. Macartney. Printed at Sheffield, Svo. No date.

100. THE VOW-BREAKER; or, *The Fair Maid of Clifton in Nottinghamshire*. Trag. by William Sampson. 4to. 1636. This play met with very good success. The plot of it seems to be founded on fact; as a ballad was composed on the same subject. The play is

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dedicated to Mrs. Anne Willoughby, daughter of Sir Henry; and the epistle concludes thus:

"Heaven keep you from fawning parasites and busie gossips, and send you a husband, and a good one; or else may you never make a holyday for Hymen. As much happiness as tongue can speak, pen can write, heart can think, or thoughts imagine, ever attend on you, your noble father, and all his noble family,

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"to whom I ever rest, as my bounden duty, a faithful servant."

101. A VOYAGE TO NOOTKA. Com. Op. by Anthony Davidson. Performed by Stratford's Company, at Winborne, in Dorsetshire.

102. VULCAN'S WEDDING; OR, *The Lovers surprised*. Burlesque Opera. In MS. in possession of Mr. Stephen Jones. Never acted or printed.

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1. THE WAGER. See DRAMATIC APPELLANT.

2. THE WALKING STATUE; or, *The Devil in the Wine Cellar*. Farce, by A. Hill. 4to. No date. [1710]; Svo. 1760. This little farce is printed at the end of, and was annexed in the representation to, *Elfrid*, or, *The Fair Inconstant*, of the same author. The plot of it is totally farcical, and the incidents are beyond the limits of probability; nay, even of possibility: yet there is somewhat laughable in the incident of passing a living man on the father as a statue, or automaton; and the consequence of it, though somewhat too low for a dramatic piece of any kind of regularity, may, nevertheless, be endured, by considering this as a kind of speaking pantomime; which may surely be as readily admitted of, and allowed as instructive, at least, as those where the parti-coloured gentleman has no

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other method of expressing his sensations and sentiments, than the very ingenious one of gestures and grimaces.

3. THE WALKS OF ISLINGTON AND HOGSDON, WITH THE HUMOURS OF WOOD STREET COMPETER. Com. by Thomas Jordan. 4to. 1657. The title of this play seems to promise nothing more than the very lowest kind of humour; yet its success was surprisingly great, having taken a run of nineteen days together, with extraordinary applause. This circumstance, and the general merits of the play, are thus hyperbolically recorded, in a copy of verses to the author, by R. C. Master of Arts:

"These walks 'twixt Islington and
Hogsdon will
"(Like those 'twixt Tempe and Parnassus hill)
"Show, how the Muses, in their sportful
rage,
"Set all the town a-walking to your stage;

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- “ With so much wit, and art, and judgment laid,
 “ That nineteen days together they were play’d.
 “ Now by the bounty of the press we be
 “ Possess’d of that which we before did see;
 “ Not pleasing only nineteen times read o’er,
 “ But nineteen ages, or till time’s no more.”

At the end of it is a license for its being acted, signed Henry Herbert, dated August 2, 1641.

4. WALLACE. Trag. Printed at Edinburgh, Svo. 1799. Never performed. In this piece, truth is blended with fiction; and; in order to enhance the bravery and virtues of Wallace, a name dear to Scotsmen, the barbarity of Edward I. is overcharged. The play is not uninteresting, and the author has exhibited occasional proofs of poetical genius; but there are some passages in the piece that fall little short of blasphemy.

5. WALLENSTEIN. Dr. Part II. Svo. 1800. Translated from the German of Schiller, by S. T. Coleridge. Never acted. See PICCOLINI.

6. THE WALLOONS. Com. by Richard Cumberland. First acted at Covent Garden, April 20, 1782. Not printed. There was a want of simplicity in this play; which had, however, many claims to originality in its construction. Some of the characters too were marked with new and genuine colours. The principal fault of the piece was a redundancy of business, which, indeed, would have sufficed for two or three plays in the hands of some dramatists. It was acted six nights.

7. THE WANDERER; or, *The Rights of Hospitality*. Historical Drama, in three acts, by Charles Kemble. Acted at Covent Gar-

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den, with success. Svo. 1808. This is an alteration, we believe, from a German piece by Kotzebue.

8. THE WANDERER AND TRAVELLER. Religious Drama, by John Hunter. Svo. 1733. This is mentioned only in Mr. Oulton’s list.

9. THE WANDERING JEW; or, *Love’s Masquerade*. Com. in two acts, by Andrew Franklin. Performed at Drury Lane. Svo. 1797. A farce, containing much low humour, and little probability.

10. THE WANDERING LOVER. Tragi-Com. by Thomas Meriton. 4to. 1658. This play is said to have been acted at sundry places *privately*, by the *author* and his *friends*, with great applause; probably because no other persons would have either *acted* or *applauded* it; for we may surely acquiesce in Laubaine’s opinion of the author, viz. “ That he is the “ meanest dramatic writer England “ ever produced; and, if he is to “ be allowed a poet, *of all men* “ *that are, were, or ever shall be,* “ *the very dullest.*” To confirm which opinion, the reader will accept the following passage from Mr. Meriton’s epistle dedicatory, to the ingenious, judicious, &c. gentleman Francis Wright, Esq.: “ My intentions wandering upon the limits of vain cogitations, was at the last arrived at “ the propitious brinks of an Anglisic of performance; where, “ seeing Diana and Venus in a “ martial combat, and such rare “ achievements performed by two “ such iniminate goddesses, did “ lend to the aspect of their angelical eyes, myself to be the sole “ spectator of their foregoing valour: where then their purpose “ was to choose me their arbitra-

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"tor; the which I perceiving, did
 "with a mild complexion (know-
 "ing myself impotent) relent
 "backwards, thinking thereby to
 "lose less credit, and gain more
 "honour, to set pen to paper, and
 "to relate some certain and harm-
 "less dialogues, that while I was
 "present, betwixt them past,
 "which is *this poem*," &c.

11. **THE WANDERING LOVERS**; or, *The Painter*. Com. by Philip Massinger. Entered on the book of the Stationers' Company, September 9, 1653; but not printed.

12. **THE WANDERING LOVERS**. Play, by John Fletcher. Acted at Black Friars, Dec. 6, 1623; but not now known.

13. **THE WANDERING WHORES**. 4to. 1663. This play was once met with in Ireland; but we have no particulars of it.

14. **THE WANTON COUNTESS**; or, *Ten Thousand Pounds for a Pregnancy*. A Ballad Opera, founded on true secret history. Dedicated to Sir Timothy Gaudy, of Gaudy Hall, N—k. Svo. 1733. This piece was never intended for the stage, but written for the propagation of some tale of private scandal in the court annals of that time: what that was, it is neither our business to inquire, nor our inclination to perpetuate.

15. **THE WANTON JESUIT**; or, *Innocence seduced*. Ballad Opera. Acted at the Haymarket. Svo. 1731. This opera was occasioned by the affair of Father Girard and Miss Cadiere.

16. **WAR WITHOUT BLOWS, AND LOVE WITHOUT SUIT** (or STRIFE). Play by Thomas Heywood. Acted 1598. Not printed.

17. **THE WARD IN CHANCERY**. Com. by F. Pilon. See **THE TOY**.

18. **THE WARD OF THE CASTLE**. Com. Op. of two acts. Performed

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at Covent Garden, Oct. 1793, but without much success. It was said to be the production of Miss Burke, a fair Hibernian, who sent it over with the music ready composed. N. P. we believe.

19. **WARLAM CHESTER**. Such is Henslowe's unintelligible entry of a play, acted Nov. 30, 1594.

20. **A WARNING FOR FAIRE WOMEN**. Tragedy. Anonymous. 4to. 1599. This old play was considerably in vogue in Queen Elizabeth's time. It is full of dumb show, which was the fashion of those earlier periods, and is not divided into acts. The plot of it is founded on a real fact, which happened in the year 1573, the circumstances of which are detailed in Holingshead's *Chronicle*, vol. ii. p. 1258, and were then familiar in the memories of many. The title-page is as follows: *The most tragical and lamentable Murder of Master George Sanders, of London, Merchant, nigh Shooter's Hill; consented unto by his owne Wife, and acted by Mr. Brown, Mrs. Dreury, and Trusty Roger, Agents therein; with their severall Ends*. Acted by the Lord Chamberlain's servants. It is printed in the old black letter. The prologue and epilogue spoken by Tragedy.

In the induction there seems to be a fling at Shakspeare's *King Richard III.* which first appeared in 1597.

"How some damnd tyrant, to obtaine
 a crowne,
 "Stabs, hangs, impoysons, smothers,
 cutteth throats."

The next lines may be a ridicule on the chorus in *King Henry V.* or those in *The Spanish Tragedy*:

"And then a chorus too comes howling
 in,
 "And tells us of the worrying of a cat."

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And what follows may be pointed at the Ghost in *Hamlet*, or that of Don Andrea:

"Then of a filthie whining ghost,
 "Lapt in some fowle sheete, or a leather
 pilch,
 "Come skreaming like a pigge half
 stiekt,
 "And cries vindicta, revenge, revenge!"

This play of *A Warning for faire Women* appears to have been written on the model of *Arden of Feversham*, 1592.

21. **THE WARRES OF CYRUS, KING OF PERSIA, AGAINST ANTIOCHUS, KING OF ASYRIA, with the tragical Ende of Panthæa.** Trag. Anonym. 4to. 1594. This play was acted by the children of Her Majesty's chapel.

22. **THE FAMOUS WARS OF HENRY I. AND THE PRINCE OF WALES.** Play, by Michael Drayton, in conjunction with Dekker. Acted 1598. Not printed.

23. **THE WARRES OF POMPEY AND CÆSAR.** By G. Chapman. 4to. 1607. See **CÆSAR AND POMPEY.**

24. **THE WARY WIDOW; or, Sir Noisy Parrot.** Com. by Henry Higden. Acted at Drury Lane. 4to. 1693. This is very far from being the worst of our English comedies, and is ushered into the world by several complimentary copies of verses, and a prologue written by Sir Charles Sedley. Yet it was condemned the first night, owing to a very extraordinary circumstance; which was, that the author had introduced so much drinking of punch into his play, that the performers got drunk during the acting it, and were unable to go through with their parts; on which account, and the treatment the audience gave them by hisses and catcalls, in consequence of it, the house was obliged to be dis-

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missed at the end of the third act. —This circumstance, however, is not mentioned by the author, though he is sufficiently out of humour, in his preface, which is an attack upon *The Old Bachelor*.

25. **WATER'S WATER.** Farce. 12mo. 1801. Written by Serjeant Young, of the Royal Lanarkshire Militia. Printed at Dundee. Never acted.

26. **THE WATERMAN; or, The First of August.** Ballad Opera, by Charles Dibdin. Acted at the Haymarket, with success. Svo. 1774.

27. **WAT TYLER AND JACK STRAW; or, The Mob Reformers.** Dramatic Entertainment, performed at Pinkethman and Giffard's Booth, in Bartholomew Fair. Svo. 1730.

28. **THE WAY OF THE WORLD.** Com. by W. Congreve. Acted at Lincoln's Inn Fields. 4to. 1700. This was the last play its author wrote, and perhaps the best; the language is pure, the wit genuine, the characters are natural, and the painting is highly finished; yet, such is the strange capriciousness of public taste, that, notwithstanding the great and deserved reputation this author had acquired by his three former comedies, this before us met with but indifferent success; while his *Mourning Bride*, a piece of not the twentieth part of its merit, was in the full meridian of applause. It is not very improbable (says Mr. Baker) that this testimonial of want of judgment in the audience might be the motive for the author's quitting the stage so early; for, though he was at that time in the prime of life, not above twenty-seven years of age, and lived about twenty-nine years afterwards, he never obliged the public with any other dramatic

piece. Time, however, has since opened the eyes of the town to its **p**erfections; and it is now as frequently performed as any of his other plays.—Mr. Baker's memory seems to have failed him when he asserted, that Congreve never obliged the public with any dramatic piece after this: his *Judgment of Paris* was performed in the following year; and his *Semele*, an opera, in 1707; and these, though not very important works, are still dramatic pieces.

20. **THE WAY OF THE WORLD.** Com. altered from Congreve, by J. P. Kemble. Acted at Drury Lane. 8vo. 1800.

30. **THE WAY TO GET MARRIED.** Com. by Thomas Morton. Acted, with success, at Covent Garden. 8vo. 1796. This is one of those pieces in which farce is blended with graver scenes, and has considerable merit in that class of dramas. There are occasionally touches of the pathetic, which strongly assail the feeling heart; but the scene in which a father and daughter seem about to commit suicide, is very improperly introduced into a piece which is intended to be called a comedy.

31. **THE WAY TO GET UNMARRIED.** D. S. by J. C. Cross. Acted at Covent Garden. Printed in a volume called *Parnassian Bagatelles*, 8vo. 1796.

52. **THE WAY TO KEEP HIM.** Com. in three acts, by A. Murphy. 8vo. 1760. This piece made its first appearance in this form at Drury Lane Theatre, as a subsequent entertainment to *The Desert Island* of the same author. The intention of it is, to point out to the married part of the female sex, how much unhappiness they frequently create to themselves, by neglecting, *after marriage*, to make

use of the same arts, the same assiduity to please, the same elegance in the decoration of their persons, and the same complacency and blandishments in their temper and behaviour, to *preserve* the affections of the *husband*, as they had *before* put in practice to *awaken* the passions of the *lover*. This doctrine is here enforced by the example of a gentleman of amiable qualities, and a natural liveliness of turn, yet, according to his own declarations, strongly inclinable to domestic happiness, driven, by this mistaken conduct in his wife, from his home, and a valuable woman the mistress of that home, into gallantries with other women, and a total indifference to his wife. The design has great merit, and the execution of it is pleasingly conducted. The principal characters are well drawn; some of the incidents sufficiently surprising and interesting, and the *dénouement* is attended with circumstances which render it truly comic. And, although the language may not abound with the studied wit of Congreve or Wycherley, yet it is a natural and easy dialogue, and properly adapted to that domestic life which it is intended to represent. It may be added, that, in the composition of this comedy, the author has made use of De Moissy's *Nouvelle Ecole de Femmes*. See **NEW SCHOOL FOR WOMEN**.

33. **THE WAY TO KEEP HIM.** A Comedy, by Arthur Murphy. Acted at Drury Lane. 8vo. 1761. This is the foregoing piece enlarged into a regular comedy of five acts, by the addition of two principal characters, viz. Sir Bashful Constant and his Lady; the former of which is a gentleman, who, though passionately fond of his wife, yet, from a fear of being

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laughed at by the gay world for uxoriousness, is perpetually assuming the tyrant, and treating her, at least before company, with great unkindness. The manner in which the author has interwoven this character with the rest of the plot, is productive of scenes which certainly add greatly to the *vis comica* of the piece; but how far it is, on the whole, improved by that addition, is a point of controversy among the critics, which we shall not here take upon ourselves to determine. Some of them have charged the author with having drawn a character entirely out of nature, at the same time that he has been taxed by others with intending it for a person really existing. From both these accusations, however, he will surely stand acquitted, when we have made one remark; which is, that however Mr. Murphy may have touched up and heightened it, either from his own imagination, or from real life, the groundwork of the character itself, and of several of the incidents, is to be found in M. de la Chaussée's character of D'Urval, in his comedy called *Le Préjugé à-la-mode*.

34. **WAYS AND MEANS.** Com. Anon. Acted at Smock Alley, Dublin, 1785. N. P. The author is said to have been a clergyman.

35. **WAYS AND MEANS; or, A Trip to Dover.** Com. by George Colman, jun. Acted, with success, at the Haymarket. Svo. 1788. This is a play of considerable merit, abounding in wit and well-drawn characters. The plot is simple, but clear, lively, and probable. The character of Sir David Dunder is well imagined, and naturally supported throughout. The dialogue is neat, and well suited to the respective *dramatis personæ*.

The author tells us, that in this piece "laugh and "whim were his objects; and the "mirth and good-humour of his "audience, *whatever malice and "misrepresentation may affirm to "the contrary*, have convinced him "that his design is accomplished."

36. **THE WEAKEST GOETH TO THE WALL.** Anonymous. Acted by the Earl of Oxford, Lord Great Chamberlain of England, 's Servants. 4to. 1600; 4to. 1618. The scene of this piece lies in Burgundy.

37. **THE WEATHERCOCK.** Musical Entertainment, by The Forest. Acted at Covent Garden: Svo. 1775. This was performed about three or four times, and then laid aside. It was a very poor production, and took its name from the observation that "a woman's "mind is like a weathercock."

38. **THE WEATHERCOCK.** F. by J. T. Aillingham. Acted, with great success, at Drury Lane. Svo. 1806.

39. **THE WEDDING.** Com. by Ja. Shirley. Acted at the Phoenix, Drury Lane. 4to. 1629; 4to. 1633; 4to. 1660. This is a very good play, and was twice revived with success. The scene lies in London.

40. **THE WEDDING, with an Hudibrastic Skimmington,** by Essex Hawker. Svo. 1729. Acted at Lincoln's Inn Fields. This is the *Country Wedding and Skimmington*, with some trifling omissions.

41. **THE WEDDING; or, The Country Housewife.** Ballad Op. Svo. 1734. This was not acted.

42. **THE WEDDING DAY.** C. by Henry Fielding. Acted at Drury Lane. Svo. 1743. This was the last dramatic piece of this author; and, as if he had ex-

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hausted the whole of his comic humour in his former works, it is by much the dullest of them all. Its success was equal to its merit, being acted only six nights. The author says, in the Preface to his *Miscellanies*, that he did not receive 50*l.* from the house for it. Prefixed to it, however, is a prologue of some humour, in doggerel verse, which was spoken by Mr. Macklin. Mr. Murphy, in his *Essay on the Life and Genius of Fielding*, says, having spoken of some causes of our author's failure in the province of the drama, "To these may be added, that sovereign contempt he always entertained for the understandings of the generality of mankind. It was in vain to tell him that a particular scene was dangerous on account of its coarseness, or because it retarded the general business with feeble efforts of wit; he doubted the discernment of his auditors, and so thought himself secured by their stupidity, if not by his own humour and vivacity. A very remarkable instance of this disposition appeared, when the comedy of *The Wedding Day* was put into rehearsal. An actor, who was principally concerned in the piece, and, though young, was then, by the advantage of happy requisites, an early favourite of the public, told Mr. Fielding he was apprehensive that the audience would make free with him in a particular passage; adding, that a repulse might so flurry his spirits as to disconcert him for the rest of the night, and therefore begged that it might be omitted. 'No, d—mn 'em (replied the bard), if the scene is not a good one, let them find *that* out.' Ac-

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cordingly the play was brought on without alteration, and, just as had been foreseen, the disapprobation of the house was provoked at the passage before objected to; and the performer, alarmed and uneasy at the hisses he had met with, retired into the green-room, where the author was indulging his genius, and solacing himself with a bottle of champagne. He had by this time drank pretty plentifully; and, cocking his eye at the actor, while streams of tobacco trickled down from the corner of his mouth, 'What's the matter, Garrick (says he); what are they hissing now?'—'Why, the scene that I begged you to retrench; I knew it would not do, and they have so frightened me, that I shall not be able to collect myself again the whole night.'—'Oh! d—mn 'em (replies the author), they have found it out; have they?'"

43. *THE WEDDING DAY*. Com. in two acts, by Eliz. Inchbald. Acted at Drury Lane. 8vo. 1794. The dialogue of this piece is lively and natural, and the characters are well distinguished; those of Sir Adam and Lady Contest, particularly, are productive of a very agreeable effect, and were admirably pourtrayed by the late Mr. King and Mrs. Jordan. Some of the incidents, however, are scarcely within the pale of probability.

44. *THE WEDDING DAY*. Tr. by John Logan. This piece, which is a translation into blank verse of *Le Deserteur* of Mercier, was never acted, and still remains unprinted.

45. *THE WEDDING NIGHT*. Mus. Farce, by James Cobb. Acted at the Haymarket, 1780. This piece was translated from the French, and set to music by the

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late Dr. Arnold. The success of almost every dramatic writer has at times been chequered by disappointment; and so it happened to our author; for John Bull's appetite, being better suited to solid roast beef than whip-syllabubs, refused the slender French diet served up by our author; and at a repetition of the banquet, John grew surly, and rejected the proffered fare. Not printed.

46. **THE WEDDING RING.** C. Opera, in two acts, by Charles Dibdin. Performed at Drury Lane. 8vo. 1773. The hint of this piece, which met with some success, was taken from *Il Filosofo di Campagna*. Previous to the representation of *The Wedding Ring* (Mr. Oulton says), a report was spread, that Mr. Bickerstaff was the author. Mr. Dibdin thought proper to make an affidavit that he was not; for, as Mr. Bickerstaff's name was then odious to the public, the fate of the entertainment seemed to depend upon the town's giving credit to Mr. Dibdin's affidavit: nevertheless, on the first night of the representation of the piece, part of the audience testified their displeasure by interrupting the actors for some time; till Mr. King came on, and begged leave to read a paper put into his hand by Mr. Dibdin; the purport whereof was, that Mr. D. had positively sworn that Mr. B. was not the author, and that the public should be made acquainted with the author's name in a day or two. The farce was now allowed to be performed without further opposition; but, when finished, the audience became clamorous to have the author's name declared; when Mr. King again came forward, made an apology, hoping the town would not think him a party in

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any deception; and then informed them, that the managers had resolved, if Mr. Dibdin made use of the least equivocation, to dismiss him from the theatre, and that the performers would shun him as a perjured man, and a pest to society. This declaration, however, did not produce the desired effect; for Mr. Dibdin was obliged to appear, and declare, that "he was the author both of the words and music:" which asseveration appeased the audience.

47. **THE WEEDING OF THE COVENT GARDEN;** or, *The Middlesex Justice of Peace*. Com. by Richard Brome. 8vo. 1658. The running-title of this play is, *The Covent Garden weeded*.

48. **WE FLY BY NIGHT;** or, *Long Stories*. Farce, interspersed with songs, by George Colman [under the fictitious name of Arthur Griffinhoofe]. First acted at Covent Garden, Jan. 28, 1806, very favourably received, and still frequently performed. 8vo. 1806. Music by Kelly. The fable is taken from a French comedy, in three acts, by L. B. Picard, called *Le Conteur; ou, Les Deux Postes*; and is adapted to the English taste with all that high seasoning of oddity and extravagance which Mr. Colman knows to be so pleasing to the palate of John Bull.—General Bastion, a blind veteran, and not very unlike Sterne's Uncle Toby, is vehemently attached to the garrulity of age; he delights to "shoulder his crutch, and show "how fields were won;" but the repetition has so worn out the patience of his family, that, at one of his *long stories*, his attendants are overcome by sleep, and his daughter elopes with a favoured innamorato. They are pursued to a neighbouring inn, where much

laughable equivoue ensues from their being mistaken for a French count and countess; but the General is at length induced to grant an amnesty, in consideration of the elopement having been occasioned by his *long stories*.

49. *WE HAVE ALL OUR DESERTS*. Com. by Henry Sampson Woodfall. Svo. . The only copy of this play that we have seen wants the title-page. The piece itself is evidently the production of one not accustomed to write for the stage. Never acted.

50. *THE WELCH HEIRESS*. C. by Edward Jerningham. Acted, one night only, at Drury Lane. Svo. 1795.

51. *THE WELSH OPERA*; or, *The Grey Mare the better Horse*. Acted at the Haymarket. Svo. 1731. This piece we have before spoken of, under the title of *THE GRUBSTREET OPERA*, the *WELSH OPERA* being only prefixed to the other name in the title-page. It was written by Henry Fielding, but is one of the most indifferent of his works.

52. *THE WELSHMAN*. According to Henslowe, a play with this title was acted, Nov. 29, 1595.

53. *THE WELSHMAN'S PRICE* [we suppose, for PRIZE]. Mentioned by Henslowe as belonging to the stock of the Rose Theatre.

It is not impossible that both these notices allude to the play published a few years after by the name of *THE VALIANT WELSHMAN*.

54. *WERTER*. Trag. in three acts, by F. Reynolds. Performed at Covent Garden, Bath, Bristol, and Dublin. Dublin printed, Svo. 1786. London, Svo. 1796. This play was founded on Goethe's well-known novel of the same name, which Mr. Reynolds has in

some parts very closely followed, and produced much sympathy in the distress of the principal characters; but it had little success on the London boards. Mr. Reynolds has been more happy in his addresses to Thalia than in those to Melpomene. We should, in justice to this author, observe, however, that at the time when he wrote this play (which was originally in five acts), he was a boy at Westminster School.

55. *WESTWARD HOE*. Com. by Thomas Dekker and John Webster. 4to. 1607. Many times acted with good success by the children of Paul's.

56. *THE WEST INDIAN*. Com. by Richard Cumberland. Acted at Drury Lane. Svo. 1771. This comedy may be considered as one of the best that the present times have produced. The frequency of its representation renders it sufficiently known; and it was originally performed with very great and deserved success. "The character of Major O'Flaherty" (says a writer in *The Gentleman's Magazine*, vol. lvi.) is not a "fictitious one, but copied from the original in the person of Col. O'B—ne; who distinguished himself during many years service in the Austrian army, and is now retired upon a pension of about 200*l.* per annum, with a *brevet de colonel*. The last time I saw him was at the court of Bruxelles, in the year 1774, where he then resided, and was much respected both by the noblesse and the military, who paid him all the honours due to so brave and honest a veteran; a man whose courage had stood the test of every trial; whose intrepidity was beyond example in dangerous encounters.

“ Without the least effeminacy, he
 “ was sometimes rather too blunt
 “ and uncouth ; which, however,
 “ so far from giving offence, added
 “ new lustre to his actions : dis-
 “ daining every symptom of du-
 “ plicity, he was often too open
 “ and sincere. These qualities,
 “ joined to his gallant bravery,
 “ were always ready to vindicate
 “ any affront offered either to him-
 “ self or his friends. Respecting
 “ the first, he generously conde-
 “ scended to expostulate before a
 “ challenge : in the other case, he
 “ stood forward the arbiter of dis-
 “ putes, the mediator in quarrels,
 “ and, if the offending party ob-
 “ stinately refused to submit to his
 “ decisions, he had a sure way to
 “ bring him to reason ; he imme-
 “ diately espoused the cause of the
 “ injured or insulted, and made him-
 “ self a second where he could not
 “ be admitted as principal. In the
 “ numberless engagements which
 “ he had of this sort, he was never
 “ known to have embarked with
 “ rashness, or in a wrong cause.
 “ His idea of military virtue, and
 “ the point of honour, was so
 “ great, that he would not suffer
 “ the least reflection to be cast on
 “ either ; notwithstanding, he was
 “ a cheerful companion, a solid
 “ friend, and of a generous spirit ;
 “ but an implacable enemy to
 “ every species of meanness, which
 “ he always either corrected, or
 “ exposed to the severest ridicule.
 “ In a few words, he was the ad-
 “ vocate of the distressed, and the
 “ chastiser of the insolent.

“ The coachman of a Flemish
 “ baron had designedly, and con-
 “ trary to the etiquette of rank,
 “ drove against and damaged the
 “ carriage of the Duke of St.
 “ Alban's. This coming to the
 “ ears of the colonel, he insisted

“ that the duke should send a
 “ message to the baron, demand-
 “ ing an apology for his servant's
 “ conduct ; but the latter not com-
 “ plying, he accompanied the duke
 “ to the baron's country-seat, re-
 “ quiring satisfaction for the in-
 “ dignity done to one of his grace's
 “ high rank ; giving him to un-
 “ derstand, that he was come as
 “ champion for the duke ; upon
 “ which the intimidated baron
 “ submissively asked pardon.

“ Being formerly an officer of
 “ Pandours in the Hungarian
 “ army, he was sent to Vienna,
 “ charged with dispatches from
 “ the general, containing the re-
 “ lation of some important ad-
 “ vantages. The colonel, at that
 “ time only a private officer, un-
 “ known at court, and little ac-
 “ quainted with the place, or the
 “ usual ceremonials belonging to
 “ it, was impatient to be admitted
 “ to the Queen ; but, wanting
 “ the proper form of introduction,
 “ he remained some time unno-
 “ ticed in the antechambers ; till
 “ at length the Emperor accident-
 “ ally passing, and attracted by
 “ his manly figure and particular
 “ dress, very graciously inquired
 “ his business. Our honest Hi-
 “ bernian, not knowing the per-
 “ son of the Emperor, but won by
 “ his pleasing manner of address,
 “ complained of the inattention he
 “ had received, more especially as
 “ he possessed consequential mat-
 “ ter in his dispatches, which he
 “ declared he would deliver to his
 “ royal mistress only. The Em-
 “ peror, who till then had been
 “ occupied in admiring his martial
 “ appearance, and ignorant sim-
 “ plicity of court rules, now made
 “ himself known : when O'B—ne,
 “ somewhat confused at this un-
 “ expected declaration, immedi-

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"ately inclined with respect at
 "the Imperial presence, and pre-
 "sented the packet. The Em-
 "peror, reading the letter, with
 "the other hand conducted him
 "to the Queen, where he was fa-
 "vourably received, and both
 "seemed much pleased at the
 "firmness and integrity of his
 "behaviour; which, joined to
 "other circumstances tending to
 "his reputation, they rewarded
 "by advancing him to the rank
 "of major, wherein he distin-
 "guished himself still more by his
 "courage and strict regard to dis-
 "cipline. Many other laudable
 "anecdotes might here be re-
 "corded of him; these will suffice
 "to give a sketch of his character.
 "The author of the play has only
 "drawn the outlines of the pic-
 "ture; the colouring is too faint,
 "and not equal to the merit of
 "the original. The Austrian and
 "French annals can bring forward
 "more than one example in na-
 "tives of our sister-kingdom, who
 "have risen by their valour and
 "abilities to a superiority of rank
 "in those armies, whose names
 "are too sufficiently known to
 "require a particular specification
 "in this place. It is much to be
 "lamented, that men of such ac-
 "knowledged merit should be
 "forced into a foreign service
 "through a point of conscience,
 "and excluded from serving at
 "home by the present tenour of
 "our laws. Several of this de-
 "scription, whom I have con-
 "versed with in my travels, frank-
 "ly confessed how pleasing it
 "would be to them to join their
 "legal standard, provided no re-
 "straints were laid on their reli-
 "gious principles."

57. WESTMINSTER FAYRE. 1647.
 Such an entry we find in Mr. Oul-

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ton's List; but having never seen
 the piece alluded to, we cannot
 say more about it.

58. WESTON'S RETURN FROM
 THE UNIVERSITIES OF PARNASSUS.
 Interlude. Performed at the Hay-
 market, for that actor's benefit,
 1775. Not printed.

59. WEXFORD WELLS. Com.
 by Matthew Concanen. 8vo. 1721.
 This play was never represented
 in London; but, the author be-
 ing an Irishman, it probably made
 its appearance on the Dublin the-
 atre. It is written in imitation of
Tunbridge and *Epsom Wells*, but
 is not equal in merit to either of
 them.

60. WHAT A BLUNDER! Com.
 Op. in three acts, by Joseph Geo.
 Holman. Performed at the Hay-
 market. 8vo. 1800. This piece
 met with success. The language
 is good, the plot amusing; but
 some of the characters (such as an
 Herculean Irishman fancying him-
 self in a consumption) seem not
 very natural; but good acting
 makes even such an extravaganza
 as this go down.

61. THE WHAT D'YE CALL IT,
 A Tragi-Comi-Pastoral Farce, by
 John Gay. Acted at Drury Lane.
 8vo. 1715, 1725. This ingenious
 and entertaining little piece is an
 inoffensive and good-natured bur-
 lesque on the absurdities in some
 of the tragedies then the most in
 favour, particularly *Venice Preserv'd*;
 the principal characters in which
 are ridiculed, with much humour
 and some justice, in the parts of
 Filbert, Peascod, and Kitty Carrot.
 There is great originality in the
 manner, much poetry in the
 language, and true satire in the
 conduct of it; on which accounts,
 though it may be "*Caviare to the*
 "*multitude*," it will ever be "*sure*
 "*to please the better few*." Mr.

Pope, who is suspected to have afforded some assistance to his friend Gay in the composition of this piece, gives the following account of its reception: "The farce of *The What d' ye call it* has occasioned many different speculations in the town. Some looked upon it as a mere jest upon the tragic poets; others, as a satire upon the late war. Mr. Cromwell, hearing none of the words, and seeing the action to be tragical, was much astonished to see the audience laugh; and says, the Prince and Princess (afterwards George II. and Queen Caroline, then just arrived in England) must doubtless be under no less amazement on the same account. Several Templars, and others of the more vociferous kind of critics, went with a resolution to hiss, and confessed they were forced to laugh so much, that they forgot the design they came out with. The court, in general, has in a very particular manner come into the jest; and the three first nights (notwithstanding two of them were court-nights) were distinguished by very full audiences of the first quality. The common people of the pit and gallery received it at first with great gravity and sedateness, some few with tears; but after the third day they also took the hint, and have ever since been very loud in their claps. There are still some sober men who cannot be of the general opinion; but the laughers are so much the majority, that one or two critics seem determined to undeceive the town at their proper cost, by writing grave dissertations against it: to encourage them in which

"laudable design, it is resolved a preface shall be prefixed to the farce, in vindication of the nature and dignity of this new way of writing."

The novelty of this mock tragedy (the images of which were comic, and the action grave), and the favour with which it was received by the audience, produced a pamphlet against it, called *The Key to the What d' ye call it*, written by Griffin the player, in conjunction with Theobald.

62. WHAT IS SHE? Com. by a Lady. Acted at Covent Garden. Svo. 1799, 1800. Although this play had no great success on the stage, it possesses more intrinsic merit than many that have fared better on the boards. It very happily ridicules the fashionable follies of its day. The dialogue, both satirical and sentimental, is of so bold a character, as not to wear much of the appearance of having flowed from a female pen.

63. WHAT'S THE MATTER? Burl. by W. C. Oulton. 12mo. 1789.

64. WHAT YOU WILL. Com. by John Marston. 4to. 1607; 12mo. 1633. Langbaine mentions this comedy as one of the best of the author's writing. Some part of the plot, however, viz. that of Francisco's assuming the person and humour of Albano, is borrowed from Plautus's *Amphytrion*, and has been also since made use of in other plays.

65. WHAT WE MUST ALL COME TO. A Comedy, in two acts. Performed at the Theatre Royal in Covent Garden. Svo. 1764. This was introduced as a tailpiece to *No one's Enemy but his own*, and acted at the same time; but shared a worse fate than its companion, be-

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ing not heard to the end; although it was generally thought to have had merit enough to entitle it to a better fate. The vice of gaming is admirably ridiculed in it; and the character of Drugget, the overgrown rich citizen (who, with an hundred thousand pounds in his pocket, retires to his country-house, close by the side of a dusty road, within four or five miles of London), is taken from *The Guardian*, No. 173, and is very well drawn. The farce, indeed, is an admirable one; and the repeated bursts of applause which it has, since its revival, drawn from many impartial audiences, sufficiently condemn the injustice of the original auditors. See **THREE WEEKS AFTER MARRIAGE**.

66. **WHAT WE HAVE BEEN, AND WHAT WE MAY BE**; or, *Britain in her Glory*. Farce, by Henry Siddons. Acted at Newcastle, 1796; but not printed.

67. **WHAT WILL BE, SHALL BE**. Acted, according to Henslowe, Dec. 30, 1596. Not now known.

68. **WHAT WILL THE WORLD SAY?** Farce, by W. Gillum. This piece, which was never acted, is printed, with a collection of poems, 8vo. 1787.

69. **WHAT WOULD SHE NOT?** or, *The Test of Affliction*. Com. by William Ross. Acted at Portsmouth, 1790; but whether printed or not, we cannot say.

70. **WHAT WOULD THE MAN BE AT?** A petite Piece, in one act. Performed, with applause, at Covent Garden, May 8, 1801, for the benefit of Mr. Knight; but not repeated, nor printed. Short as this drama was, Mr. Knight represented three several characters in it.

71. **THE WHEEL OF FORTUNE**. Com. by Richard Cumberland.

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Acted, with great and deserved success, at Drury Lane. 8vo. 1795. The chief attraction of this play consists in the masterly style in which the character of Penruddock is drawn; and nothing in dramatic representation can excel the judgment, feeling, and discrimination, with which Mr. Kemble plays this amiable, generous-hearted misanthrope. The character, perhaps, is not to be found in life; but it is consistent with nature; we can conceive it to exist; and in delineating such combinations and modifications of passion lies Mr. Kemble's great forte: he excels in the surprising, the *outré*, the wild, and the terrible. In determining how he shall behave toward the Woodvilles, he keeps up, most admirably indeed, the struggle between a desire of revenge for the wrongs he has suffered from his rival, and tenderness for his former mistress. Nor can any thing be finer than his exultation when virtue prevails. Serenity seems restored to that mind which has been the scene of the most dreadful conflicts; and he appears truly to feel the glow of complacency which attends the exercise of beneficence. This play is still frequently performed, and is always attractive. We think it ranks among the best of Mr. Cumberland's numerous dramatic efforts.

72. **WHEN YOU SEE ME, YOU KNOW ME**; or, *The famous Chronicle Historie of King Henry VIII. with the Birth and virtuous Life of Edward Prince of Wales*. By Samuel Rowley. 4to. 1605; 4to. 1632. The plot of this play is to be found in Lord Herbert's Life of Henry VIII. and other English historians. The scene lies in England.

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73. WHICH IS THE MAN? C. by Mrs. Cowley. Acted at Covent Garden. Svo. 1782, 1783. This piece was performed many times, and received with great applause. The dialogue is lively, and full of point; and the sentiments are ingenious and just. Mrs. Cowley, we think, was charged by the late Mr. Holcroft with having copied the characters of Bobby Pendragon and his sister, from his comedy of *Duplicity*; but, perhaps, without foundation.

74. WHICH IS THE MASTER? Mus. Ent. Acted at Covent Garden, for the benefit of Mr. Munden, May 15, 1807. Not printed. This was avowedly a reduction, to two acts, of *The Castle of Andalusia*.

75. WHIG AND TORY. Com. by Benjamin Griffin. Svo. 1720. Acted at the Theatre in Lincoln's Inn Fields, with no very extraordinary success.

76. THE WHIM. Com. in three acts, by Lady Wallace. This piece, being refused a license, was never acted; but was printed at Margate in Svo. 1795; and a strange jumble it is of nonsense and vulgarity. Her ladyship might have kept her *Whim* to herself, and no loss been sustained by the public.

77. THE WHIM; or, *The Merry Cheat*. Farce. Acted at Covent Garden, 1741. N. P.

78. THE WHIM; or, *The Miser's Retreat*. Farce, altered from the French of *La Maison Rustique*. Acted at Goodman's Fields. Svo. 1734.

79. THE WHIMSICAL LOVERS; or, *The Double Infidelity*. Com. translated from the French, and printed in Foote's *Comic Theatre*, 12mo. 1762.

80. THE WHIMSICAL SERENADE. Farce, by Thomas Horde, VOL. III.

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jun. Svo. 1781. Printed at Oxford. Never acted.

81. THE WHIMSIES OF SIGNIOR HIDALGO; or, *The Masculine Bridge*. Com. In Harleian MSS. No. 5152.

82. WHISTLE FOR IT. An Operatic Piece, in two acts, by the Hon. George Lambe. Acted at Covent Garden. Svo. 1807. This piece was first produced at Stanmore Priory, in the private theatricals of the Marquis of Abercorn (after a splendid entertainment), and is said to have been much applauded there; but its reputation was not likely to be extended beyond the chateau of the noble Marquis. Of the fable, it is not necessary to say more, than that it resembles some points in the story of Gil Blas in the cave of the banditti. Some of the incidents are well contrived, but the *dénouement* became tedious when the event was foreseen, and of course excited some disapprobation. The piece was announced, however, for repetition; but was soon laid aside. The songs are tastefully written; and the music, by Mr. Lanza, jun. had much merit.

83. THE WHITE DEVIL; or, *The Tragedie of Paulo Giordano Ursini, Duke of Brachiano; with the Life and Death of Vittoria Corombona, the famous Venetian Courtesan*. Trag. by John Webster. Acted, by the Queen's Servants, at the Phoenix. 4to. 1612; 4to. 1631; 4to. 1665. The scene, Italy. In Dodsley's *Collection*.

84. THE WHITE ETHIOPIAN. Trag. In Harleian MSS. No. 7313.

85. THE WHITE HYPOCRITE. Com. by Henry M'Kenzie. This piece is mentioned in Mr. Campbell's *History of Poetry in Scotland*;

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but whether it has ever been printed we know not. As Mr. C. calls it an unsuccessful piece, we may presume that it had been acted.

80. *THE WHITE PLUME*; or, *The Border Chieftains*. M. R. D. by T. Dibdin. Acted at Covent Garden. Songs only printed, 8vo. 1806. The author took an interesting story from Mr. Walter Scott's *Lay of the last Minstrel*, which he dramatized with a considerable share of success. The *dénouement* was rather too obvious toward the conclusion; but the manners of the time were well preserved. With respect to the dialogue, this piece, we think, fell short of some of the author's former productions; but it succeeded, perhaps, in all that it aimed at, in bringing together music, scenery, and decoration; and was very favourably received. The music by Reeve. This opera was several times repeated with much applause; but has since been cut down to an afterpiece.

87. *WHITSUN PLAYS*. See *CHESTER WHITSUN PLAYS*.

88. *WHITSONTIDE*; or, *The Clowns' Contention*. Past. Acted at Lincoln's Inn Fields, 1722. Anonym. Not printed.

89. *The History of RICHARD WHITTINGTON, of his lowe tyrtne, his great fortune, as yt was plaied by the Prynce's servants*. This play is entered on the book of the Stationers' Company, by Thomas Payver, Feb. 8, 1604, but was not printed.

90. *WHITTINGTON AND HIS CAT*. Opera. This was acted at the Theatre in Smock Alley, Dublin, 1739, and supposed to have been written by Samuel Davey, author of *The Treacherous Husband*, a tragedy, mentioned in the

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first volume of Hitchcock's *View of the Irish Stage*.

91. *WHO'S AFRAID?* Farce. 8vo. 1787, by Dr. Jodrell. Never performed.

92. *WHO'S AFRAID?* *Ha! Ha! Ha!* Interlude. This was a patriotic effusion, founded on the threatened invasion, and brought out for Mr. Elliston's benefit, at the Haymarket, Sept. 12, 1805. Music by Mr. Reeve. Well received; but not printed.

93. *WHO'S THE DUPE?* Farce, by Mrs. Cowley. Acted at Drury Lane. 8vo. 1779. This piece was performed with considerable applause, and still keeps possession of the stage. For the hint of it, however, the fair writer seems to have been indebted to *THE STOLEN HEIRESS*.

94. *WHO'S THE ROGUE?* Mus. Farce. Performed for the benefit of Mrs. Martyr, at Covent Garden, May 15, 1801. This was said to be the production of a student at Oxford. The music by Florio. There appeared to be ingenuity in the plot, and some sprightly dialogue; but, unfortunately, it was preceded by an opera abundantly supplied with songs (to which Madame Mara and other performers, to increase the attraction, had superadded several others); and it was supposed that the attention of the audience had been already kept too much on the stretch to be capable of enjoying a second musical performance: certain it is, that it was listened to with little patience, and scarcely allowed to be finished.

95. *WHO'S TO BLAME?* or, *No Fool like an Old One*. Farce, by T. Meadows, comedian. 8vo. 1805. This is printed in a volume called *Thespian Gleanings*, with a

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portrait of the author. It is taken from Hitchcock's *Coquette*; or, *The Mistakes of the Heart*.

96. **WHO PAYS THE RECKONING?** Musical Entertainment, in two acts, by S. J. Arnold. Performed at the Haymarket, July 1795. Not printed. The fable is founded on the well-known story of King Charles having disguised himself to learn the temper and sentiments of some of his guards. The merry Monarch, in this mood, accompanies a party to the ale-house; where, having expended their money, one of the soldiers, fearful of parting with any part of his military accoutrements that might cause detection, has recourse to the stratagem of pawning the blade of his sword. The next day one of his companions is to be shot; but the King waves the sentence, and insists that he shall die by the sword. The spendthrift, who had previously substituted a wooden for his steel blade, is selected to put the culprit to death. In this awkward predicament, he expostulates against the hardship, and offers to shoot him; but the King perseveres, and the soldier, finding all remonstrances vain, beseeches, if it must be so, that Providence will please "to turn his sword into wood." The criminal escapes, and both parties are pardoned. This drama was evidently written with too much haste; and not being received with very cordial approbation, was withdrawn. Music by Dr. Arnold.

97. **WHO WANTS A GUINEA?** Com. by George Colman, junior. Acted at Covent Garden. 8vo. 1805. There is much humour as well as sentiment in this piece; but less novelty of character, and less interest in the business of it, than in most of the other produc-

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tions with which Mr. Colman has favoured the public for some years past. The parts of Solomon Gundy and Oldskirt, however, are laughable; the one from a continual anxiety to display his knowledge of French, and of high-sounding words, which he mars by frequent absurd misapplications; the other by a whimsical equivocate, arising from the double capacity in which he is placed with Mr. Torrent, who imagines him to be a surveyor sent from London to improve his estate, while he himself thinks that he is only known by his real trade of a remnant-dealer. The character, that gives name to the piece, is so profusely and indiscriminately generous to every one that wants pecuniary assistance, as to make one apprehensive that it may in time be his own case.

98. **WHO WINS?** or, *The Widow's Choice*. Musical Farce, by John Till Allingham. First acted at Covent Garden, February 25, 1808. N.P. This piece, founded on a simple story, was, by the aid of good acting, rendered very entertaining, and is still frequently performed. See **THE UNCLE'S WILL**.

99. **WHO'D HAVE THOUGHT IT?** Farce, by James Cobb. Acted at Covent Garden, April 28, 1781. Not printed. This piece was performed for the benefit of Mr. Wilson, and once afterwards at the Haymarket. The incidents turned on the ridiculous distresses of a barber's family, who had succeeded to the title and estate of a nobleman.

100. **THE WHORE NEW VAMP'D**. Com. Acted at the Red Bull, 1639. This was never printed. It appears to have been considered as a libel, not only on some of the aldermen of the city of London, and other persons of rank, who

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were traduced and personated in it, but that it also scandalized and defamed the whole profession of proctors belonging to the civil law, and reflected on the then present government. On this ground the Attorney General was commanded by the Privy Council to proceed against the poet, actors, and licenser, in order to their exemplary punishment. The result of this order does not appear.

101. *THE WHORE OF BABYLON*. A History, by Thos. Dekker. 4to. 1607. We know not whether this play was ever acted; but the general tenour of it is, to illustrate the virtues of Queen Elizabeth, and, under feigned names, to expose the machinations of the Roman Catholics of that time, more especially the Jesuits, and set forth the dangers which that great Queen escaped from their evil designs against her person. The Queen is represented under the character of Titania, a title which seems to have been fixed on her by the poets of that time: Spenser having first set the example; and Shakspeare and Dekker following it, the one in his *Midsummer Night's Dream*, and the other in the piece before us. Rome is styled Babylon; Campiano the Jesuit, Campeius; Dr. Parry, Paridel, &c.

102. *THE WHORE OF BABYLON*. Com. said to be written by King Edward VI. but not printed. This is ascribed to him on the authority of Holland, who calls it a most elegant comedy. "Precious, however," says Lord Orford, "as such a relic would be, in the eyes of zealots or antiquarians [antiquaries], I cannot much lament that it is perished, or never existed." In this sentiment we entirely agree with his Lordship.

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103. *THE WICKLOW GOLD MINES*. Musical Afterpiece, altered from *THE LAD OF THE HILLS*. Revived at the Haymarket in 1810. Not printed.

104. *THE WICKLOW MOUNTAINS*. Op. by John O'Keeffe. Acted at Covent Garden. Svo. 1798. See *LAD OF THE HILLS*.

105. *THE WIDOW*. Com. by Ben Jonson. 4to. 1652. Dodsley's *Collection*. Though we have named Jonson as the author of this play, it was the result of the joint labours of him, Fletcher, and Middleton, but was not published till after all their deaths; when Alexander Gough, a great admirer of dramatic writings, procured this, and some other MSS. of the like kind, for Moseley the bookseller, who caused them to be printed and published.

106. *A WIDOW AND NO WIDOW*. Dram. Piece, by Paul Jodrell. Acted at the Haymarket, 1779. Printed, Svo. 1780. The late Mr. Foote was unrivalled in the art of introducing known characters, and applying temporary allusions, in his dramas. Mr. Jodrell has taken the same road; and the present specimen of his art afforded expectations of future entertainment.

107. *THE WIDOW AND THE RIDING HORSE*. Dramatic Trifle, in one act. Translated from the German of Kotzebue, by Anne Plumptre. Svo. 1799. This is a translation, unaltered, of the piece from which Mr. T. Dibdin formed his *HORSE AND THE WIDOW*. Never acted.

108. *THE WIDOW BEWITCH'D*. Com. by John Mottley. Svo. 1730. This play was acted at the Theatre in Goodman's Fields, and met with very good success. It is dedicated to the Earl of Albemarle.

109. *THE WIDOW OF DELPHI*;

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or, *The Descent of the Deities*. Musical Com. by Richard Cumberland. Acted at Covent Garden, 1780. The songs only printed. This piece, though great expectations were formed from it, met with little success. The author, who seems to have been determined to avoid the imputation of too much sentiment, has thereby run into the opposite extreme. This performance is also censurable on account of some loose expressions contained in it.

110. *THE WIDOW OF MALABAR*. Trag. in three acts, by Miss Mariana Starke. Acted at Covent Garden. 8vo. 1791; 1796. This play is an imitation of a popular French piece, entitled *La Veuve de Malabar*, by Mons. Le Mierre. It was originally acted at Mrs. Crespigny's private Theatre, and afterwards produced at Covent Garden, for Miss Brunton's (afterwards Mrs. Merry) benefit.

111. *THE WIDOW OF MALABAR*; or, *The Tyranny of Custom*. Trag. by Col. David Humphreys, imitated from the French of Mons. Le Mierre. Acted at Philadelphia, May 7, 1790. 8vo. 1790. Printed at New York, in the Miscellaneous Works of this author.

The foregoing two pieces were acted within a few days of each other, in two different quarters of the globe. The latter is in five acts, and does not, like the former, conclude with the unnecessary suicide of the chief Bramin.

112. *THE WIDOW OF SAREPTA*. Sac. Dram. translated from Madame Genlis, by Thomas Holcroft. 8vo. 1786.

113. *THE WIDOW OF WALLINGFORD*. Com. of two acts, with songs. Anonym. 8vo. No date [1775]. This piece, in the title-page, is said to have been

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performed in the neighbourhood of Wallingford, by a set of gentlemen and ladies, at whose request it was published.

114. *THE WIDOW RANTER*; or, *The History of Bacon in Virginia*. Tragi-Com. by Mrs Behn. Acted by their Majesties servants. 4to. 1690. This piece was not published till after the author's decease, who died in 1689. The tragedy part of it, particularly the catastrophe of Bacon, is borrowed from the well-known story of Cassius, who, on the supposition of his friend Brutus's being defeated, caused himself to be put to death by the hand of his freedman Dandorus. The scene is laid in Bacon's camp in Virginia. The comic part entirely invention. The prologue is written by Dryden; but, like Boves's, might "serve for any other play as well as this."

115. *THE WIDOW'D WIFE*. C. by Dr. Kenrick. First acted at Drury Lane, Dec 5, 1767. 8vo. 1767. A piece which reached a ninth night with little applause, and has not since been heard of. It is of the Novel species of drama, tedious and uninteresting. To Mr. Garrick's alterations much of its success may be ascribed; though the author, with a degree of gratitude peculiar to himself, attributes some of its faults, and consequently its lukewarm reception, to the very person to whom he had been so materially indebted. As this play was the "origin of evil" between Garrick and Kenrick, we shall extract the following particulars from an article in the *European Magazine*, vol. x.

"The author, contrary to the custom of other dramatists, and probably as an example proper for them to follow, published

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“ his piece on the morning of the
 “ day fixed for the exhibition of
 “ it. Though previously submitted
 “ to public criticism in this mode,
 “ it went off with applause in the
 “ theatre; and, wonderful to tell!
 “ after the *second* representation,
 “ the *third* was announced ‘ by
 “ command of their Majesties.’

“ This was a circumstance un-
 “ precedented in the annals of the
 “ theatre; the emoluments of the
 “ third, sixth, and ninth nights
 “ having been invariably appro-
 “ priated, from time immemorial,
 “ to the benefit of the author, un-
 “ less an agreement to the contrary
 “ had been made by him with the
 “ manager.

“ No such compact, however,
 “ subsisted between Kenrick and
 “ Garrick. This being the case,
 “ the poet insisted that every shil-
 “ ling of the profits of the night
 “ was his unalienable right and
 “ property, alleging it to be the
 “ height of absurdity to suppose
 “ that his play would, contrary to
 “ all precedent, have thus been
 “ honoured with the patronage of
 “ the King and Queen, if it had
 “ not found its way into the royal
 “ closet, and been *perused there*
 “ *with pleasure in print, before the*
 “ *exhibition.*

“ But this argument had no
 “ weight with *King David*,
 “ who neither would nor could
 “ brook the smallest control with-
 “ in the walls of *Old Drury*.—*Sic*
 “ *volo, sic jubeo*, and *stet pro ra-*
 “ *tione voluntas*, were his favourite
 “ maxims, as they are, and ever
 “ will be, of every other despot;
 “ and on this occasion, suffering
 “ the love of money to triumph
 “ over the love of justice, the
 “ consequence to the poor bard
 “ was, that, *nolens volens*, he had
 “ to submit to the mortification of

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“ accepting the *ensuing* night for
 “ his benefit, which proved a
 “ wretched one indeed.

“ From that moment Kenrick
 “ vowed vengeance, not only upon
 “ Garrick, but upon all who
 “ should dare to espouse Garrick’s
 “ cause. In the execution of this
 “ threat, however, he observed
 “ not the bounds of either *truth*
 “ or *decency*; and so unguarded
 “ did he become at length, that
 “ attacking, in the tenderest point,
 “ the *moral* character of his anta-
 “ gonist, he found himself in-
 “ volved in a very serious prose-
 “ cution for a libel.

“ The poet was unable to cope
 “ with the player in Westminster
 “ Hall, however powerful he
 “ might be for him in the regions
 “ of a Parnassian Billing-gate,
 “ which formed, indeed, the grand,
 “ if not the only field for Kenrick,
 “ in all his literary wars. Con-
 “ scious, therefore, of the scandal-
 “ ous and unwarrantable lengths
 “ he had gone, and apprehensive
 “ of the direful consequences that
 “ might ensue from a verdict
 “ against him of twelve honest
 “ men, in the Court of King’s
 “ Bench, he *prudently* contrived
 “ to get the matter brought to a
 “ compromise.

“ The compromise, however,
 “ was not granted by the incensed
 “ plaintiff, till he had obtained
 “ from the defendant an advertise-
 “ ment in the daily papers, drawn
 “ up in the *peccavi style*. And
 “ thus even the *great Doctor Ken-*
 “ *rick* was at last forced not only
 “ publicly to disavow the truth
 “ of what he had, with such vin-
 “ dictive virulence, insinuated and
 “ affirmed of Mr. Garrick, but
 “ even to declare, in terms of con-
 “ trition, that he would *never do*
 “ *the like again.*

"By any man possessed of sensibility, or, at least, possessed of that pride which was the predominant feature in the character of Dr. Kenrick, a public concession like this (calculated only for the meridian of Grub Street, or St. Giles's) must have been felt as a punishment distressing to an extreme, and hardly less ignominious than that of the pillory itself."

116. *THE WIDOW'S CHARM*. Play, by Anthony Munday. Acted 1602. Mr. Malone seems to think that this may have been *The Puritan Widow*; meaning, perhaps, *The Puritan, or, The Widow of Watling Street*, ascribed to Shakespeare. Or, it might be the play ascribed to Middleton, and called *The Puritan Maid, Modest Wife, and Wanton Widow*.

117. *THE WIDOW'S ONLY SON*. Comedy, by Richard Cumberland. Acted at Covent Garden, June 7, 1810, but so ill received, that it was withdrawn after the first performance. Its chief defect, and certainly a very material one, was the want of plot; neither had it novelty of character nor interesting incident to compensate the deficiency. It was, in general, of the sentimental and sombre cast, more calculated to improve than divert an audience. The language was chaste and elegant, and the moral good. Not printed. This was not the first, second, nor third unsuccessful comedy, which the elegant writer of *The West Indian*, and the benevolent one of *The Jew*, had, in his "vale of years," been necessitated to write; and Mr. Cumberland, even in the comedy here mentioned, gave his *heartfelt* advice to an author, "*not to think of writing for bread, till he had learnt to live without it.*"

118. *THE WIDOW'S PRIZE*. Comedy, by William Sampson. Entered on the book of the Stationers' Company, the 9th day of September 1653; and was among those destroyed by Mr. Warburton's servant.

119. *THE WIDOW'S TEARS*. Com. by George Chapman. Acted many times at Black and White Friars. 4to. 1612. Dodsley's *Collection*, 1780. Some parts of this play are very fine, and the incidents affecting and interesting. Yet the catastrophe, with respect to Cynthia and her husband, is rather slubbered over and inconclusive; the plot of Lysander and Cynthia, is taken from the story of the Ephesian Matron, related in Petronius Arbiter.

120. *THE WIDOW'S VOW*. Far. in two acts, by Eliz. Inchbald. Performed at the Haymarket. Svo. 1786. This piece, which was well received, was borrowed from the French (*L'Heureuse Erreur*) of M. Patrat. Ambiguity of sex in the hero of the drama, is the main hinge on which the fable turns. The equivoque is well sustained; and the situations, as they are technically termed, are diverting, and demonstrate the folly and the fragile texture of a widow's vow. The fable had been twice before dramatized in Ireland. A farce was brought out in 1781, at Dublin, called *The Ambiguous Lover*, ascribed to Miss Sheridan, on the same subject, and played with success; and early in 1786, a comic opera, called *A Match for a Widow, or, The Frolics of Fancy*, by Captain Atkinson, was produced in Dublin, from the same subject, and well received, though not printed till 1788.

121. *THE WIDOW'S WISH*; or, *An Equipage of Lovers*. A Farce,

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by Henry Ward. Acted at York. Svo. 1746.

122. *A WIFE AND NO WIFE*. Farce, by Charles Coffey. Svo. 1732. This piece was never acted.

123. *A WIFE FOR A MONTH*. Tragi-Comedy, by Beaumont and Fletcher. Fol. 1647; Svo. 1778. This play is a very good one. The plot of it, as far as relates to the story of Alphonso, his character, and the treatment he meets with from his brother Frederic, is borrowed from the History of Sancho VIII. King of Leon, which may be seen in Mariana, and Lewis de Mayerne Turquet. The scene lies in Naples. See EVANTHE.

124. *A WIFE IN THE RIGHT*. Comedy, by Mrs. Elizabeth Griffith. Svo. 1772. This play was performed one night only, at Covent Garden. The author, in her preface, complains of the injury her piece received by the negligence and intemperance of Mr. Shuter, who, being called to an account by the audience on that evening, became so confused, that he not only forgot his part, but lost all idea of the character he was to represent.

125. *THE WIFE OF A MILLION*. Com. in five acts, by Francis Lathom. 12mo. no date; Svo. 1803. The morality of this piece is unexceptionable; it affords some good situations, and contains just sentiments, generally well expressed: of novelty, however, it does not partake much; nor do we know what success it had, when acted by *His Majesty's servants of the Theatres Royal, Norwich, Lincoln, and Canterbury*.

126. *THE WIFE OF BATH*. Com. by John Gay. 4to. 1713. This piece was acted at the Theatre Royal in Drury Lane, but met

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with very indifferent success. It was the author's first dramatic attempt. The plot seems to be his own; but the title and the principal character are borrowed from Chaucer.

127. *THE WIFE OF BATH*. A Com. by John Gay. Acted at Lincoln's Inn Fields. Svo. 1730. This is the same piece, revised and altered by the author. On this its second appearance it met with the very same, or rather worse, treatment from the audience, than it had done before, notwithstanding the merit of *The Beggar's Opera* had raised Mr. Gay's reputation at that time to the most exalted height. The scene is laid at an inn on the road between London and Canterbury, and the time twelve hours, being from nine o'clock at night to nine the next morning.

128. *THE WIFE OF TWO HUSBANDS*. Mus. Dram. in three acts, by James Cobb. First acted at Drury Lane, Nov. 1, 1803. Svo. 1803. It is an adaptation of a French tragi-comedy, of the same title (by M. Pixérécourt), to the English stage, and met with good success. Its serious parts are highly interesting, and lay a powerful hold upon the passions. The Countess excites much sympathy. From an offence, venial at so early an age, she is brought into circumstances the most embarrassing and horrible—disowned by her aged father; in danger of being considered by the Count as an artful dissembler; about to be exposed to the world as a woman of infamous reputation; and on the point of falling again into the hands of the wretch who had first seduced her from her home, and been the cause of all her subsequent misfortunes. No way ap-

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pers in which she can be relieved from her difficulties, and restored to tranquillity; and suspense is kept alive till the *dénouement* arrives; which is quite credible, at the same time that it is unexpected. By the order of Providence, vice works its own punishment; and Fritz falls by the poniard, which he had prepared against the bosom of another. Music by Mazzinghi.

129. *A WIFE TO BE LET*. Com. by Mrs. Elizabeth Haywood. 8vo. 1724. This comedy was acted at Drury Lane Theatre in the summer, with but middling success; which might, however, in some measure, be owing to the season, and the small merit of the performers. The author herself maintained a principal part in it, but met with little approbation.

130. *A WIFE WELL MANAGED*. Farce, by Mrs. Centlivre. This was acted at Drury Lane, and printed, 12mo. 1715.

131. *A WIFE WELL MANAGED*. Farce, by H. Carey. No date. Whincop, on whose authority it is quoted, places it between 1735 and 1738. But we think it likely to have been an edition, perhaps anonymously printed, of the above article.

132. *A WIFE WITH TWO HUSBANDS*. Musical Drama, in three acts. Never performed. Translated from the French of R. C. Guilbert Pixérécourt. 8vo. 1803.

133. *THE WIFE WITH TWO HUSBANDS*. Tragi-Com. of three acts, by Miss Gunning. 8vo. 1803. Not acted. This play (which is a mere translation from the French drama) excites considerable interest. Some of the characters are well drawn, and the incidents, for the most part, are natural. The play, however, is spun out too much, and some of the speeches

are of an immoderate length; one of them filling two pages and half a third!

134. *THE WIFE'S RELIEF; or, The Husband's Cure*. Com. by Charles Johnson. Acted at Drury Lane. 4to. 1712. This is a very entertaining play, and used to be frequently represented. The scene lies in Covent Garden; and the plot, characters, and most part of the language, are borrowed from Shirley's *Gamester*.

135. *THE WILD GALLANT*. C. Acted at the Theatre Royal. 4to. 1669. This was Mr. Dryden's first attempt in dramatic writing. He began with no happy auguries; for his performance was so much disapproved, that he was compelled to recall it, and change it from its imperfect state to the form in which it now appears, and which is yet sufficiently defective to vindicate the critics. The scene lies in London; and the plot, as the author confesses, is borrowed. It was first acted in 1663.

136. *THE WILD GOOSE CHACE*. Com. by Beaumont and Fletcher. Fol. 1652; 1679; 8vo. 1778. This is one of the best of the writings of these united poets. It was very frequently performed, with universal approbation; and, in 1747, was revived by Mrs. Clive, for her benefit. From it Farquhar has borrowed almost the whole of the first four acts of his *INCONSTANT*. The scene lies in Paris.

137. *THE WILD ISLANDERS; or, The Court of Pekin*. Ballet. First performed at Drury Lane, Nov. 21, 1805. It was a grand and pleasing exhibition, and proved very attractive.

138. *WILD OATS; or, The Strolling Gentlemen*. Comedy, by John O'Keeffe. Acted with suc-

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cess, at Covent Garden. Svo. 1794; 1798. This is a strange jumble of dramatic beauties and defects. The incidents are improbable, and the fable is absurd; yet it abounds with whim, humour, and benevolence, that afford high gratification, although every rule of criticism seems to have been set at nought by the author. In short, the piece is calculated throughout to call forth the broad laugh and the tear of sensibility, alternately.

139. *THE WILL*. Com. by F. Reynolds. Acted with success, at Drury Lane. Svo. 1797. It ranks, we think, among the best of its author's productions, and still keeps possession of the stage.

140. *WILL AND NO WILL; or, Wit's last Stake*. A Petite Piece, in one act. Performed at Drury Lane, April 24, 1799, for the benefit of Mr. King. This was not, as some of the periodical publications of the time asserted, an abridgment of Macklin's *Will or no Will*; but of Mr. King's own farce, derived from the French, and published under the second title.

141. *THE WILL FOR THE DEED*. Com. in three acts, by Thomas Dibdin. Acted at Covent Garden. Svo. 1805. This piece is well strowed with whimsical incidents, which, indeed, partake more of the character of farce than of comedy, properly so called. It is, however, extremely entertaining. Hairbrain is a man whose philosophy is, to see good in whatever befalls him; and to this character Antimony is happily contrasted, who is out of humour with every thing that happens. Motto, an innkeeper who has formerly been a herald-painter, and has gotten by rote a number of Latin phrases

and proverbs, is constantly mingling them in his conversation; but always applying them in direct contradiction to what has preceded their introduction. Reference, the manager of a country company, ekes out his conversation with the names of plays, which are blended with singular adroitness and effect. Though the incidents are farical, there are some good sentiments inculcated. The piece takes its name from a villainous attempt made by Capias, an attorney, to defraud Manly of his inheritance, by the artful concealment of a deed; and the substitution of a will, which that deed was meant to cancel. The circumstance of concealing the will in a cane, which is handed over to the suitor, while the attorney swears to its delivery, is obviously taken from Sancho's judgment in *Don Quixote*.

142. *THE WILL OF A WOMAN*. Play, by George Chapman. Acted 1598. Not printed.

143. *A WILL OR NO WILL; or, A Bone for the Lawyers*. Farce, by Charles Macklin. Acted at Drury Lane, 1746, for the benefit of the author; as it was many times afterwards. Not printed. The bills of the day announced the prologue to be written and spoken by the pit.

144. *THE WILL, OR THE WIDOW; or, Puns in Plenty*. A Dramatic Trifle, by Theodore Edward Hook. Acted January 30, 1810, at Orange Hall, near Windsor, the seat of Mr. Rolles. Not printed.

145. *WILLIAM AND LUCY*. Opera. An attempt to suit the style of the Scotch music, by Mr. Paton. Svo. 1780. Printed at Edinburgh. Taken from the ballad of *Auld Robin Gray*.

146. *WILLIAM AND NANNY*.

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Ballad Farce, in two acts, by R. J. Goodenough. Acted at Covent Garden. 8vo. 1779. See *THE COTTAGERS*.

147. *WILLIAM AND SUSAN*; or, *The Sailor's Sheet Anchor*. Mus. Piece. Acted at the Haymarket, 1785. Not printed.

148. *WILLIAM CARTWRIGHT*. Play, by William Haughton. Acted 1602. Not printed.

149. *WILLIAM THE CONQUEROR*. Play. Acted by the Earl of Sussex's men (according to Henslowe's Register) Jan. 4, 1593.

150. *WILLIAM TELL*. Trag. by Eugenius Roche. See *DRAMATIC APPELLANT*.

151. *WILMORE CASTLE*. Com. Op. by R. Houlton. Acted with little success, at Drury Lane. 8vo. 1800. The author attributes its failure to party malevolence: it is two to one that the reader is not of the same opinion.

152. *WILTSHIRE TOM*. An Entertainment at Court, printed in 4to. No date. This is one of those pieces ascribed to Robert Cox, comedian.

153. "A Pleasant Comedie, called *WILY BEGUILDE*. The chief actors be these: A Poore Scholler, a rich Foole, and a Knave at a Shitte." 4to. 1606; 4to. 1623; 4to. 1635; 4to. 1638; and Hawkins's *Origin of the English Drama*. Not divided into acts.

154. *WINDSOR CASTLE*; or, *The Fair Maid of Kent*. Opera. Acted at Covent Garden. 8vo. 1795. This piece was written by Mr. Pearce, in honour of the marriage of their Royal Highnesses the Prince and Princess of Wales. The second act consists of a masque, called *Peleus and Thetis*.

155. *WINE, BEER, ALE, AND TOBACCO, CONTENDING FOR SU-*

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PERIORITY. An Interlude, or more properly a dialogue. Anon. 4to. 1630; 4to. 1658, with a wood engraving.

156. *WINE, BEERE, AND ALE, TOGETHER BY THE EARES*. A Dialogue, written first in Dutch, by Gallobelgicas, and faithfully translated out of the original copie, by Mercurius Britannicus, for the benefite of his nation. 4to. 1629.

157. *WIN HER AND TAKE HER*; or, *Old Fools will be meddling*. Comedy. Anonymous. [By John Smyth.] Acted at the Theatre Royal. 4to. 1691. This play is dedicated to Lord Danby, by Underhill, the player; and Coxeter, in his MS. Notes, attributes it to Mr. John Smith, the author of *Cytherea*; in which latter assertion he was mistaken; there being two different authors of the same name (with the variation of a letter). See Wood's *Fasti*, vol. ii. p. 228. The epilogue was written by Mr. Dufey, and the plot of the piece seems partly borrowed from Shadwell's *Virtuoso*; at least, the character of Waspish, throughout all his humours and misfortunes, bears a strong resemblance to Snarl, in that comedy.

158. *THE WINTER'S TALE*. Tragi-Com. by William Shakspeare. Fol. 1623. This is one of the most irregular of its author's pieces, the unities of time and place being so greatly infringed, that the former extends from before the birth of Perdita till the period of her marriage; and the choice of the latter, for the scenes of the play, is fixed at some times in Sicily, and at others in Bohemia. From these considerations we may suppose it is, that some of the critics have been induced to doubt its being Shakspeare's. There are, however, so many

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amazing beauties glittering through the different parts of it, as amply make amends for these trivial deformities, and stamp on it the most indelible marks of its authenticity. Nay, so redundant are those beauties, that they have afforded scope for the forming of two regular dramatic pieces from this single one; Mr. Garrick having reduced the principal part of the plot, viz. the courtship of Florizel and Perdita, the discovery of the birth of the latter, the exculpation of Hermione, and the part of Autolycus, into a piece of three acts, which he brought on the stage, reserving to it its original title though afterwards published under that of *Florizel and Perdita*, in the year 1756, and which met with very good success; and, Mr. M'Namara Morgan, having, from the comic parts of it, formed a very entertaining farce, called *THE SHEEP SHEARING; or, Florizel and Perdita*. The plot of the whole is borrowed from Robt. Green's Novel of *Dorastus and Fawnia*.

159. *THE WINTER'S TALE*. A Play, altered from Shakspeare, by Charles Marsh. 8vo. 1756. Second edition. Not acted. This alteration was published at the time that Mr. Garrick's, already mentioned, was acting at Drury Lane; and the alterer appears to have borne no small resentment against the manager, for preferring his own piece before the present. Like Mr. Garrick, he cuts off the first fifteen years of the tale, and opens the scene immediately before the arrival of the deputies from Delphos, and, like him too, he has improved the geography of Shakspeare, by changing Bohemia into Bithynia. Mr. Marsh has mingled his own poetry with Shak-

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speare's too often, but the different authors are easy to be distinguished.

160. *THE WISDOM OF DR. DODIPOLE*. Comedy. Acted by the children of Paul's. 4to. 1600. That part of the plot of this piece, in which Earl Cassimeere's generosity induces him to marry the deformed Cornelia, and share his estate with her father Flores, when under affliction by being arrested by the Duke's commands, is borrowed from the story of Zenothemis and Menecrates, told us by Lucian.

161. *THE WISDOM OF THE TWELVE GODDESSES*. See *THE VISION OF THE TWELVE GODDESSES*.

162. *THE WISE MAN OF THE EAST*. Play, taken from Kotzebue, by Elizabeth Inchbald. Acted at Covent Garden. 8vo. 1799. The play, from which this was adapted to the English stage, is *The Writing Desk; or, Youth in Danger*; transmitted by Kotzebue to Mr. Harris, for representation in this country. This is but an indifferent piece in the original; and we cannot so far compliment our fair countrywoman, as to say, that all her alterations are amendments.

163. *THE WISE MEN OF CHESTER*. Play. Acted (according to Henslowe) Dec. 2, 1594. Not now known.

164. *THE WISE WOMAN OF HOGSDON*. Comedy, by Thomas Heywood. 4to. 1638. This play met with good success, and is commended in a copy of verses to the author. Scene, Hogsdon.

165. *THE WISHES; or, Harlequin's Mouth opened*. Com. by Thomas Bentley. Acted 1761. This play, which is founded on *Le Trois Souhaits* of La Fontaine, has not yet made its appearance in print,

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but was brought on the stage at Drury Lane Theatre, by the company under the management of Messrs. Foote and Murphy. It is written in imitation of the Italian comedy; Harlequin, Pantaloon, Pierrot, Mezzetin, Columbine, &c. being introduced into it as speaking characters. Many parts of it exhibit very just satire and solid sense; and give evident testimony of the author's learning, knowledge, understanding, and critical judgment; yet the deficiency of incident which appears in it, as well as of that lively kind of wit which is one of the essentials of perfect comedy, added to the extravagance and oddity of a set of characters which the English audience had been accustomed to see only in the light of mute mimics, and consequently could not easily connect the idea of sense or understanding to, seem, in great measure, to justify that coldness, with which the piece was received by the town. In a word, though far from being destitute of merit, it is certainly better adapted to the closet than the stage, and is one proof, among many, that dramatic writings require a peculiar species of genius which neither learning nor criticism can create, and an idea of public taste which only a peculiar attention to, and observation of that taste, can ever bestow. It was reported that a man of quality [Lord Melcomb], nay, it was even hinted that a still *greater personage*, had some hand in the composition of this comedy. Be that as it may, however, it is certain that the former interested himself very greatly in the bringing it in a proper manner on the stage, and that the royal favour extended itself to the author in a very handsome present; in consequence of

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which he resigned the profits of his third night (which, however, did not prove very considerable) to the advantage of the performers. The prologue and epilogue were written by Mr. Cumberland.

166. *THE WISHES OF A FREE PEOPLE.* A Dramatic Poem. 8vo. 1761. This piece, though published anonymously, is said to be the work of Dr. Hiffeman, a gentleman whom we have had occasion to mention before in this work, under the *NEW HIPPOCRATES*, &c. It is intended as a compliment to the Princess Charlotte of Mecklenburgh, now our most gracious Queen, on her landing and marriage. The design is certainly laudable; but we are sorry to say, that the execution of it is so very undramatic, and contains so little either of poetry or imagination, that it stands itself as a sufficient answer to the charge the author has, in a postscript to it, thrown on the managers of both the theatres, for refusing to bring it on the stage. Prefixed to it is a dedication to the Queen, in French, for which the author has quoted as a precedent, M. de Voltaire's English dedication of his *Henriade* to Queen Caroline.

167. *WIT AT A PINCH; OR, The Lucky Prodigal.* Farce. Acted at Lincoln's Inn Fields. 12mo. 1715.

168. *WIT AT SEVERAL WEAPONS.* Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This play was esteemed an entertaining one: and from it has Sir William Davenant borrowed the characters of the Elder Pallatine, and Sir Morglav Thwack, in his comedy, called *The Wits*.

169. *WIT FOR MONEY; OR, Poet Stutter.* Anonym. 4to. 1691. This is rather a dialogue than a

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dramatic performance. It contains reflections on some plays then lately acted, and particularly on *Love for Money*, or, *The Boarding-School*, by Tom Durfey, who is intended by *Poet Stutter*.

170. WIT IN A CONSTABLE. Comedy, by Henry Glapthorne. Acted at the Cockpit in Drury Lane. 4to. 1640. The scene, London. There is a good deal of humour in this play.

171. WIT IN A MADNESS. A Play. Entered on the book of the Stationers' Company, by Mr. Constable, March 19, 1639; together with *The Sparagus Garden*, and *The Antipodes*, by Richard Brome; and probably by the same author.

172. THE WIT OF A WOMAN. Com. Anonym. 4to. 1604. This is styled by the author a pleasant merry comedy; but Langbaine gives it us as his opinion, that it by no means deserves that character.

173. THE WIT OF A WOMAN. Com. in three acts. 4to. 1705. At the end of the play of *The Cares of Love*, T. Walker, gent. is mentioned as the author of this comedy. It was performed at the Theatre in Little Lincoln's Inn Fields.

174. WIT WITHOUT MONEY. Com. by Beaumont and Fletcher. Acted at Drury Lane. 4to. 1639; 4to. 1661; 8vo. 1778. This comedy is a very entertaining one, and is among the number of the few pieces written by these authors, which, within these forty years, were represented on the London stages. The scene of it lies in London. The character of Valentine, who renounces all patrimony, and resolves to live by his wit, is whimsical, yet spirited and pleasing; as is also that of the

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widow, who is won by the bluntness and open sincerity of his behaviour. There is likewise true humour in several of the inferior characters.

175. WIT WITHOUT MONEY. Com. (with alterations and amendments by some persons of quality). Acted at the Haymarket. 4to. No date.

176. WIT'S CABAL. Com. in two parts, by the Duchess of Newcastle. Fol. 1662.

177. WIT'S LAST STAKE. Farce, by Thomas King. Acted at Drury Lane. 8vo. 1769. Taken from *Le Legataire Universel*, of Mons. Regnard, and first acted for Mr. Cautherley's benefit.—It was afterwards performed several nights with success; and we should think it as well worth revival as some others that have had that honour.

178. THE WITS. Com. by Sir W. Davenant. Acted at Black Friars. 4to. 1636; Dodsley's *Collection*, 1780. This was esteemed a good play, and met with success. The scene is laid in London; but some part of the plot, as we have hinted before, was borrowed from Beaumont and Fletcher's *Wit at several Weapons*. It is highly commended in a copy of verses, written by Mr. Thomas Carew.

179. THE WITS; or, *Sport upon Sport*. 8vo. 1662; 8vo. 1673, with a frontispiece. This is only a collection of various drolls and farces, frequently presented by strollers at fairs. They consist chiefly of scenes (all of them comic) borrowed from the celebrated plays of Shakspeare, Fletcher, Marston, Shirley, &c. and presented by themselves under new titles. The editor of this collection was one Francis Kirkman, a bookseller, and a very great admirer of dramatic writings. The names

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of the various pieces, with their respective origins, we shall here set down, viz.

(1.) *The Bouncing Knight*—from—Shakspeare's *Henry IV.* Part I.

(2.) *Jenkins's Love Course*—from—*The School of Compliments*, by James Shirley.

(3.) *The False Heir*—from—Fletcher's *Scornful Lady*.

(4.) *The Lame Commonwealth*—from—Beaumont and Fletcher's *Beggar's Bush*.

(5.) *The Sexton*; or, *The Mock Testator*—from—*The Spanish Curate*, of the same.

(6.) *A Prince in Conceit*—from—Shirley's *Opportunity*.

(7.) *An Equal Match*—from—Beaumont and Fletcher's *Rule a Wife and have a Wife*.

(8.) *The Stallion*—from—*The Custom of the Country*, by Beaumont and Fletcher.

(9.) *The Grave-makers*—from—Shakspeare's *Hamlet*.

(10.) *The Loyal Citizens*—from—*Philaster*.

(11.) *Invisible Smirk*—from—*The Two merry Milkmaids*.

(12.) *Three Merry Boys*—from—*The Bloody Brother* of Beaumont and Fletcher.

(13.) *The Bubble*—from—Cooke's *Green's Tu quoque*.

(14.) *The Clubmen*—from—Beaumont and Fletcher's *Philaster*.

(15.) *Forc'd Valour*—from—*The Humorous Lieutenant* of Beaumont and Fletcher.

(16.) *The Encounter*—from—*The Knight of the Burning Pestle*.

(17.) *The Humour of Simpleton*.

(18.) *The Humour of Bumpkin*.

(19.) *The Humours of Simpkin*.

(20.) *The Humour of Hobbinal*.

(21.) *The Humour of John Swabber*.

(22.) *The French Dancing-master*—from—the Duke of Newcastle's *Variety*,

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(23.) *The Landlady*—from—*The Chances* of Beaumont and Fletcher.

(24.) *The Testy Lord*—from—Beaumont and Fletcher's *Maid's Tragedy*.

(25.) *The Empirick*—from—Ben Jonson's *Alchymist*.

(26.) *The Surprise*—from—*The Maid in the Mill*, by Beaumont and Fletcher. And,

(27.) *The Doctors of Dull-head College*—from—*Father's own Son*.

There is also a second part of *Sport upon Sport*, published in 1672, which contains eleven pieces, supposed to be written by Robert Cox, the comedian; the titles of which are printed in the first volume of this work. See Cox, ROBERT.

180. WITS LED BY THE NOSE; or, *A Poet's Revenge*. Comedy. Acted at the Theatre Royal. 4to. 1678. This play (except a scene or two) is stolen from LOVE'S VICTORY.

181. A Tragi-Coomodie called THE WITCH; long since acted by His Majestie's Servants at the Black Friars. By Tho. Middleton. From the original MS. in the possession of the late Mr. Steevens, a few copies were printed by the late Mr. Isaac Reed, and distributed as presents to his particular friends. 8vo. 1778. It is dedicated by Middleton "to the truly-worthie "and generously-affected Thomas "Holmes, Esquire." See a particular account of this play, by Mr. Steevens, in a note in Mr. Reed's edition of Shakspeare (8vo. 1803, in 21 vols.), vol. ii. 339—345; from which it appears probable that Shakspeare borrowed the incantations in *Macbeth* from this play.

182. THE WITCH OF EDMONTON. Tragi-Com. by William

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Rowley. 4to. 1658. This piece is said, in the title-page, to be founded on a known true story. It met with singular applause, being often acted at the Cockpit in Drury Lane, and once at Court. The scene lies in the town of Edmonton. Although the above-named author had the chief hand in this play, yet he received considerable assistance in it from Forde and Dekker, both whose names are equally mentioned with his in the title-page.

183. **THE WITCH OF ISLINGTON.** Play, mentioned in Henslowe's register as having been performed July 14, 1597. Not now known.

184. **THE WITCH OF THE WOOD;** or, *The Nutting Girls.* Mus. Farce. Acted at Covent Garden, May 19, 1796, for the benefit of Mrs. Mountain. N. P.

185. **THE WITCHCRAFT OF LOVE.** See **STROLLER'S PACKET.**

186. **THE WITCHES;** or, *Harlequin Cherokee.* Pantomime, by Mr. Love [Dance]. Acted at Drury Lane, 1762. Not printed.

187. **THE WITCHES' REVELS;** or, *The Birth of Harlequin.* Pant. Olio. Acted at Covent Garden, June 2, 1798, for a benefit. It was a selection of scenes from different pantomimes.

188. **A WITTY COMBAT;** or, *The Female Victor.* Tragi-Com. by T. P. 4to. 1663. This play was acted by persons of quality, in the Whitsun week, with great applause. The plot of it is founded on the story of Mary Carleton, the German princess, whose life is formed into a novel, and printed in Svo. 1673. See **THE GERMAN PRINCESS.**

189. **THE WITTY FAIR ONE.** Com. by James Shirley. Acted at the private house, Drury Lane.

4to. 1633. There is considerable merit in this play, yet it did not succeed so well as some other of Shirley's dramas.

190. **WIVES.** A Sequel to **MAIDS;** or, *The Nuns of Glossenbury.* By James Wild. 12mo. 1804. Never acted. This is a translation from *Les Dragons en Cantonnement* of M. Le Brun.

191. **WIVES AS THEY WERE, AND MAIDS AS THEY ARE.** Com. by Elizabeth Inchbald. Acted at Covent Garden. Svo. 1797. There is great spirit and elegance in the dialogue of this play; but the construction of the fable includes some improbabilities. It certainly is not the best of Mrs. Inchbald's dramas.

192. **THE WIVES' EXCUSE;** or, *Cuckolds make themselves.* Com. by Thomas Southern. Acted at Drury Lane. 4to. 1692. There is a great deal of gay, lively conversation in this play, much true wit, and less licentiousness intermingled with that wit than is to be found in the greater part of this author's comic writings. The scene lies in London. This play not meeting with the success it was thought to deserve, Dryden sent Southern a poetical compliment, from which we extract the following lines:

"Sure there's a fate in plays, and 't is
in vain
"To write while these malignant planets
reign:
"Some very foolish influence rules the
pit,
"Not always kind to sense, nor just to
wit:

* * * * *

"Yet those who blame thy tale applaud
thy wit;
"So Terence plotted, but so Terence writ.
"But if thou wouldest be seen as well as
read,
"Copy one living author and one dead:

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- "The standard of thy style let Etherege be;
 "For wit, th' immortal spring of Wycherley;
 "Learn after both to draw some just design,
 "And the next age will learn to copy thine."

193. *WIVES IN PLENTY*; or, *The more the Merrier*. Com. in three acts, with songs. First performed at the Haymarket, Nov. 25, 1793; but with little success. It was an alteration from *The Coquette* of Molloy, acted in 1718; but was performed only three times. Not printed.

194. *THE WIVES REVENGED*. Com. Opera, by Charles Dibdin. Acted at Covent Garden. Svo. 1778. Taken from the French, and favourably received.

195. *THE WOMAN-CAPTAIN*. Com. by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1680. This play met with very good success in the representation; and, indeed, although it may fall short of the merit of his *Virtuoso*, *Squire of Alsatia*, and some few others of his dramatic pieces, yet it has considerable worth, in the variety of its characters, and the multiplicity of its incidents. The scene in London.

196. *WOMAN HAD TO PLEASE*. Play. Acted, says Henslowe, Jan. 27, 1597. Not now known.

197. *THE WOMAN HATER*. C. by John Fletcher. 4to. 1607; 4to. 1649; Svo. 1778. In the composition of this piece, Mr. Fletcher had no assistance. It is a very good comedy, and met with success. After the Restoration it was revived by Sir William Davenant, with the addition of a new prologue, instead of the original one, which had been in prose. The scene lies in Milan.

198. *THE WOMAN IN THE*
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MOON. Com. by John Lyly. 4to. 1597.

199. *A WOMAN KILL'D WITH KINDNESS*. Trag. by Thomas Heywood. Acted by the Queen's Servants. 4to. 1617; and in Dodsley's *Collection*. We consider this play as one of the best of its author's writings: for although there is, perhaps, too much perplexity in it, arising from the great variety of incidents which are blended together; yet there are some scenes and numberless speeches in it which would have done no dishonour to the pen of Shakspeare himself. Mrs. Francford's seduction by Wendoll might perhaps, with more propriety, have been extended on, and have given scope for more argument on the side of her lover, and a more gradual yielding on hers, as her conquest at present appears somewhat too easy for a woman who ever before appears so amiable. But nothing can be finer than her consciousness of guilt, with her remorse and self-accusations after it; and the manner of her death, in consequence of her husband's lenity and affection, is beautifully conceived and finely executed, and leaves us still prejudiced in favour of a character, which, in the former parts of the play, every one must have been attached to by the most rational partiality. In a word, were this part of the plot to be modernized by some able hand, it might undoubtedly furnish materials for a very fine tragedy. As to the other plot, of the quarrel between Sir Charles Mountford and Sir Francis Acton, it might well be dispensed with, as having too little connexion with the more important design of the piece; and, indeed, the pleadings of Sir Charles with his sister, to give up her person to

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Acton for the discharge of his debt, and ransom of his liberty, and her reflections on the proposal, seem borrowed in some degree from the scenes between Claudio and Isabella in Shakspeare's *Measure for Measure*. See INGRATITUDE; or, *The Adulteress*.

200. *THE WOMAN MADE A JUSTICE*. Com. by Thomas Betterton. This comedy was brought on the stage by its author, but never printed; on which account it is out of our power to give any particular detail of its plan or merits; but as all the other pieces which this gentleman produced were no more than translations or alterations of the works of others, we cannot help conjecturing this to have been of the same kind, and that it most probably owe its origin to some one of the older dramatic poets. Downes tells us, however, it so well pleased the audience, that it was acted fourteen days successively.

201. *THE WOMAN OF SPIRIT*. Burletta, by Thomas Chatterton. Written 1770, and printed in the collection of his works, in 3 vols. 8vo. 1803.

202. *THE WOMAN OF TASTE*; or, *The Yorkshire Lady*. Ballad Opera. 12mo. 1739. Printed in a collection called "The Curiosity, or Gentleman and Ladies' Library." This is no other than *The Female Rake*, under a new title.

203. *WOMAN RULES*. We have no other knowledge of this, than that it is advertised among a list of plays printed for Richard Bentley and M. Magnès, Russell Street, Covent Garden, 1687.

204. *THE WOMAN TURN'D BULLY*. Com. Anonymous. 4to. 1675. Acted at the Duke of

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York's Theatre. This is a very amusing comedy.

205. *A WOMAN WILL HAVE HER WILL*. Play, by William Haughton. Acted in 1578. It was not printed till 1616, and then called *ENGLISHMEN FOR MY MONEY*; or, *A Woman will have her Will*; which see.

206. *A WOMAN WILL HAVE HER WILL*. A Comedy, entered on the Stationers' book, by W. White, Aug. 3, 1601.

207. *WOMAN'S A RIDDLE*. C. by Christ. Bullock. Acted at Lincoln's Inn Fields Theatre. 4to. 1718. This comedy was the occasion of some disputes between Mr. Christopher Bullock, the nominal author, and who brought it on the stage, and Mr. Savage, who laid an equal claim to the property of the piece. The real fact was as follows: The play itself was not the work of either of these gentlemen, but a translation from a Spanish comedy called *La Dama Duende*; or, *Woman's the Devil*. This translation had been executed by Mrs. Price, lady of Baron Price, one of the judges of the court of Exchequer, who, being a perfect mistress of that language, had performed it by way of *passe-tems* to herself. This lady, either through forgetfulness or inadvertency, had bestowed three several copies of her translation on three different persons, in which number both the above-mentioned gentlemen were included. But Mr. Bullock getting the start, partly perhaps by industry, and partly through his influence in the theatre in which he was at that time a performer, made some considerable alterations in the MS. and brought it out in the form in which it then appeared, and in which it long

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afterward made its appearance with success on the stage.

208. *A WOMAN'S A WEATHER-COCK.* Com. by Nath. Field. Acted before the King at Whitehall, and divers times privately at the White Friars, by the children of Her Majesties Revels. 4to. 1612. Time of action, twelve hours, as the author tells us in the conclusion :

"Ne'er was so much (what cannot heav'nly Pow'rs?)

"Done and undone, and done in twelve short hours."

This play is dedicated "to any woman that hath been no weather-cock" (quaintly insinuating that it is dedicated to nobody); and is highly commended, in a complimentary copy of verses to the author, by George Chapman. See *AMENDS FOR LADIES*.

209. *THE WOMAN'S LAW.* A Play, entered on the book of the Stationers' Company, Nov. 29, 1653; but not printed.

210. *WOMAN'S MASTERPIECE.* A play under this title was entered on the book of the Stationers' Company, Nov. 29, 1653; but not printed.

211. *THE WOMAN'S MISTAKEN.* Com. by Drue and Davenport. Entered on the book of the Stationers' Company, Sept. 9, 1653; but not printed.

212. *THE WOMAN'S PLOT.* C. Acted at Court, 1621. This was one of the dramatic pieces said to have been destroyed by Mr. Warburton's servant; and in that gentleman's catalogue of lost plays, it is ascribed to Philip Massinger. We find, from an entry on the Stationers' book, by H. Moseley, Sept. 9, 1653, that this was originally the second title to Massinger's *Very Woman*, which is printed among his works. In this single

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instance, therefore, the public has suffered no loss by the carelessness of Mr. Warburton.

213. *THE WOMAN'S PRIZE;* or, *The Tamer tam'd.* Com. by John Fletcher. Fol. 1647; Svo. 1778. This piece is a kind of sequel to Shakspeare's *Taming of the Shrew*; in which Catharine being supposed dead, and Petruchio again married to a young woman of a mild and gentle disposition, she, in combination with two or three more of her female companions, forms a plot to break the violent and tyrannical temper of her husband, and bring him to the same degree of submission to her will, as he had before done with his former wife in her compliance to his: and this design is at length, through a variety of incidents, brought perfectly to bear. The play, in itself, is more regular and compact than *The Taming of the Shrew*, yet has not so many beauties as are to be met with in that comedy. The scene lies in London; and the whole is the work of Fletcher, unassisted by, and, probably, written after the death of his partner Beaumont.

214. *A WOMAN'S REVENGE;* or, *A Match in Newgate.* Com. in three acts, by Christopher Bullock. Acted at Lincoln's Inn Fields. 12mo. 1715; Svo. 1728. This is only an alteration from an alteration made by Mr. Betterton, of Marston's *Dutch Courtesan*, which we have mentioned under the title of *THE REVENGE;* or, *A Match in Newgate.* To the octavo edition is added what is called *A complete Key to the Beggar's Opera;* by Peter Padwell, of Paddington, Esq. Also, a Town Pastoral to Polly Peachum, and Newgate's Garland.

215. *THE WOMAN'S TOO HARD*

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FOR HIM. Com. Acted at Court, 1621; but, we believe, not printed.

216. *WOMAN'S WIT; or, The Lady in Fashion.* Com. by Colley Cibber. Acted at the Theatre Royal. 4to. 1697. This is very far from being the best of this author's comic pieces, nor is he entirely clear from the charge of borrowing in it; the characters of Major Rakish and his Son, and their courtship of the Widow Manlove, being pretty evidently copied from Sir Thomas Revel and his Son, in Mountford's *Greenwich Park*, and from Carlisle's comedy of *The Fortune-Hunters*. This part of the plot Mr. Cibber afterwards detached from the rest of the play, and formed it into a farce by itself, under the title of *THE SCHOOL-BOY*; which see in its place. The author himself had the candour to acknowledge this piece defective, and that it came out too hastily after his first play. See *Apol.*

217. The scene, St. James's; and the time of action five hours.

217. *WOMEN BEWARE WOMEN.* Trag. by Thomas Middleton. Svo. 1657. The plot of this play is founded on a romance called *Hippolito and Isabella*; and the scene laid in Florence. How high a rank of estimation this piece stood in with the public at its first coming out, may be gathered from the words of Mr. Richards, a contemporary poet, who closes a copy of verses in praise of it with these words:

"I, that have seen 't, can say, having
just cause,
"Ne'er tragedy came off with more ap-
plause."

218. *WOMEN PLEAS'D.* Tragi-Com. by Beaumont and Fletcher. Fol. 1647; Svo. 1778. The plan of the comedy parts of this play, between Bartello, Lopez, Isabella,

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and Claudio, is compiled from three or four different novels of Boccace; and that of the serious parts, relating to Silvio and Belvidera, more especially as to the incidents of the last act, may be traced in Chaucer's *Wife of Bath's Tale*. According to the best of our judgment, this play may very justly be ranked with some of the pieces of these authors which are better known, and were within half a century frequently represented; nor can we help thinking that, without any further alteration than a judicious curtailing of some particular passages, or what is understood in the theatrical language, by *properly cutting* this play, it might be rendered, on a revival, a very agreeable entertainment even to the nice-stomached audiences of the present age; though when revived about sixty years since at Drury Lane, it met with no success.

219. *THE WOMEN'S CONQUEST.* Tragi-Com. by Edward Howard. Acted six times at the Duke of York's Theatre. 4to. 1671. This piece has the negative merit of not being the worst, perhaps, of this gentleman's dramatic works. The scene lies in Scythia; and the author says that he "has not been helped by any history or known tale in the forming of his plot." Its want of success he attributes to some of the parts having been ill or imperfectly performed.

220. *THE WONDER! A WOMAN KEEPS A SECRET.* Com. by Mrs. Centlivre. Acted at Drury Lane. 12mo. 1714. It does not appear that much expectation was formed of this comedy at its first performance; it being postponed until late in the season, and acted among the benefits. It,

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however, met with success; and the author, in her preface, speaks with admiration of the performance of Mr. Wilks and Mrs. Oldfield, in the characters of Don Felix and Violante, especially in the last act, where she says, if Nature herself were to paint a love-quarrel, she could only copy them. In this scene Mr. Garrick, and several actresses, as Mrs. Yates, Mrs. Crawford, Mrs. Abington, and Mrs. Pope, have been eminently successful. This play is still frequently acted, and is indeed one of the best of Mrs. Centlivre's. The plot is intricate and ingenious, yet clear and distinct both in its conduct and catastrophe; the language is in general more correct than she usually renders it; and the characters, particularly those of the jealous Don Felix and Colonel Briton's Highland servant Gibby, are justly drawn, and very well finished. It is not certain, however, whether the whole merit of this contrivance is to be attributed to Mrs. Centlivre; as there are some circumstances in the concealment of Isabella, Violante's fidelity to her trust, and the perplexities which arise therefrom, that seem to bear a resemblance to one part of the plot of a play of Lord Digby's, called *Elvira*; or, *The Worst not always true*. The scene lies at Lisbon; and the original prologue was written by Sir Thomas Burnet. This play was revived at Drury Lane by Mr. Garrick, in 1757, with great success. It had been acted at Covent Garden the preceding, and was also the subsequent season; and so little judgment did the acting manager at that period manifest, that the character of Don Felix was allotted

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to the stiff, awkward, and frigid Mr. Gibson.

221. *THE WONDER! AN HONEST YORKSHIREMAN*. Bal. Op. by Henry Carey. Acted at Drury Lane, 1735. Svo. 1736. The author apologizes for his piece being published so late, from his apprehensions of piratical book-sellers. This is a true English farce, and has much humour. When the author collected his dramatic works in a quarto volume, 1743, he dropped the first title of this piece.

222. *THE WONDER OF A KINGDOM*. Tragi-Com. by Thomas Dekker. 4to. 1636. Langbaine gives this play a good character.

223. *WONDER OF WOMEN; OR, Sophonista*, her Tragedy. By John Marston. Acted at Black Friars. 4to. 1606; 12mo. 1633. The plot of this play is taken from Livy, Polybius, and other historians, and the scene laid in Libya; but that the author had not rigidly adhered to historical facts, may be gathered from his own words, in his epistle to the reader; in which he tells us, that he "has not laboured" in it to tie himself to relate "every thing as an historian, but "to enlarge every thing as a "poet."

224. *WONDERS IN THE SUN; OR, The Kingdom of the Birds*. A Comic Opera, by Thomas Durfey. 4to. 1700. This whimsical piece was performed six times at the Queen's Theatre in the Haymarket, but did not pay half the expenses of its getting up. It is dedicated to the celebrated society of the Kit Cat Club, and illustrated with a great variety of songs in all kinds (set to music) by several of the most eminent wits of the age.

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who lent the author their assistance.

225. **THE WONDERS OF DERBYSHIRE.** A Pantomime. Acted at Drury Lane, 1779.

226. **THE WOOD DÆMON;** or, *The Clock has Struck.* Grand Romantic Melo-Drama, by M. G. Lewis. First acted at Drury Lane, April 1, 1807, and had a great run. [Songs only printed] 8vo. 1807. The plot appeared to be founded on the story of *Lord Ronald and the Grim White Woman*, in Mr. Lewis's *Tales of Wonder*; and the piece contained much interest of the terrific kind, arising from supernatural agency. In point of scenery, decoration, and machinery, it has scarcely ever been surpassed. Its getting-up must have been very expensive; but we conclude that the receipts from its success were proportionate.

227. **THE WOODMAN.** Com. Op. in three acts, by the Rev. Henry Bate Dudley. Acted at Covent Garden. 8vo. 1791. Hastily put together, says the author, as its defects will but too plainly point out. The scene is laid in Henault Forest, and the pastoral simplicity at which the author appears to have aimed is not ill supported. The composer was Mr. Shield, and its success on the stage was far from inconsiderable.

228. **WOODVIL.** See **JOHN WOODVIL.**

229. **THE WOOPER.** Int. by George Puttenham; mentioned in his *Art of Poetry*, but not printed.

230. **THE WOOING OF DEATH.** Play, by Henry Chettle. Acted 1599. Not printed.

231. **A WORD FOR NATURE.** Com. by Richard Cumberland. First acted at Drury Lane, Dec. 5, 1798. The plot of this piece was very slight, and ill calculated to

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excite attention or interest the feelings; all was tame and languid, and the catastrophe might be anticipated almost from the beginning. The dialogue was neat, and occasionally smart and pointed; and the sentiments were just; but, after all, the highest praise that we can afford this piece is, that there was nothing in it to offend. A gentleman, however, of Mr. Cumberland's great abilities should not be content with such commendation; he should not hazard his well-earned reputation by hasty and immature productions like the present, which only lingered through five nights. N. P.

232. **THE WORD OF HONOUR.** Com. by Lumley St. George Skeffington. First acted at Covent Garden, May 16, 1802, for the benefit of Mrs. Mattocks, and well received. It seemed principally taken from a play of Calderone, and possessed much of the bustle and intrigue which characterize the Spanish comedy; but was deficient in that variety of character and humour which are so congenial to the English stage. As a dramatic *coup d'essai*, however, there was much in it that gave promise of better things upon more experience. Scene, Valladolid. Not printed.

233. **A WORD TO THE WISE.** Com. by Hugh Kelly. Acted at Drury Lane. 8vo. 1770. This play has considerable merit; but being produced at a time when political disputes ran very high, and the author of it being suspected to have written on the unpopular side, a party was formed to prevent its representation. It with difficulty was dragged through the first night; but the second proved fatal to it. The author, however, was consoled for his disappoint-

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ment by a very large subscription to the publication, at a crown for each copy.

234. WORDS MADE VISIBLE; or, *Grammar and Rhetoric accommodated to the Lives and Manners of Men*, in two parts, by Samuel Shaw. 8vo. 1679; 8vo. 1680. In this latter edition, which Mr. Kemble possesses, *Words made visible* forms the running-title only: the title-page stands thus: "*Mi-
"nerva's Triumph* ; or, Grammar
"and Rhetoric, in all the Parts of
"them, personated by Youth in
"dramatic Scenes," &c. This piece has scarcely a right to be enumerated among the productions of the drama; for, although we are told in the title-page, that it was represented in a country school for the entertainment and edification of the spectators, yet the author himself terms it no more than a mere *Colloquium Scholasticum puerile*; written, we suppose, by the master, for the improvement of his pupils in the knowledge of grammar and the practice of oratory; an example not unworthy of imitation by some of the present instructors of youth.

235. WORKS FOR CUTLERS; or, *A Merry Dialogue betweene Sword, Rapier, and Dagger*. Acted in a Show in the famous Universitie of Cambridge. Int. Anon. 4to. 1615.

236. THE WORLD. A Play, that formerly belonged to the Cockpit Theatre. See *Supplement to Shakspeare*, vol. i. p. 392.

237. THE WORLD. Com. by James Kenney. Acted with great success, at Drury Lane. 8vo. 1808. If this play do not deserve to rank among the classical comedies of our language, it is undoubtedly very superior to the generality of the modern dramas. The object

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of it is, to show the ridiculousness of a servile conformity to the follies of the world, and of a too great regard to "its dread laugh." This is principally exemplified in the character of a young man (Echo) from the country, who had deserted the girl of his heart, and come to town solely for the purpose of making a figure in the world. With this view, he apes every puppy that he meets, till failure of success and better advice induce him to return to good sense and plighted affection. Some amusement is afforded by the incidental characters of Dauntless and Loiter, two idle coxcombs; but that of Index is perhaps the best in the play: he is an old bachelor, who, with nothing to do, really does more than half the men of business in the world. He is popping in every where, knows every body, and will do every thing, for "he has nothing to do." —If Mr. Kenney, avoiding the error of some of his cotemporary dramatists, will always take time, and endeavour to do his *best*, rather seeking fame from the quality than from the number of his compositions, he will, we are sure, find his account in it at last.

238. THE WORLD AS IT GOES; or, *A Party at Montpellier*. Com. by Mrs. Cowley. Acted at Covent Garden, for the first and last time, Feb. 24, 1781. Some parts of this piece seemed borrowed from the *Summer Amusement*; but it was altogether very indifferent, and deservedly condemned. The success of this lady's former performance, instead of producing caution, seemed to have inspired a degree of confidence which was almost fatal to her reputation. The present hasty, indecent, and worthless composition received its

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sentence from a very candid and impartial audience, who appeared to condemn with reluctance what it was impossible to applaud. Yet, such is the fondness of authors for their own productions, that, not satisfied with the first trial, this play, a little altered, and not with much advantage to it, was brought out once more on the 24th of the following month, under the title of *Second Thoughts are best*; but it was (in spite of the exertions of imprudently-active friends in the house) so decidedly disapproved, that the author thought proper to withdraw it. Not printed, under either title.

239. *THE WORLD AS IT GOES*; or, *Honesty the best Policy*. Farce, by J. H. Colls. Performed at the Norwich Theatre, 1792, and also at the Wolverhampton Theatre, in the same year, while the author was a performer there.

240. *THE WORLD AS IT WAGS*. Farce. This piece was performed Dec. 1, 1792, at Chesterfield: its author, a Mr. S. Moore, was at that time a comic actor there. Not printed, we believe.

241. *THE WORLD IN A VILLAGE*. Com. by John O'Keeffe. Acted at Covent Garden. 8vo. 1793; 1798. Extravagant and improbable; yet pleasant and not uninteresting. It did not, however, survive its first run.

242. *THE WORLD IN THE MOON*. An Opera, by Elkanah Settle. Acted at Dorset Garden. 4to. 1697. The author, in his dedication to Christ. Rich, Esq. the patentee, says, that the model of the scenes of his play was something of an original.

243. "*Courtly Masque*; the Device called, *THE WORLD TOSSED AT TENNIS*. As it hath bene divers times presented, to the

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"contentment of many noble and worthy spectators: by the Prince's servants; invented and set down by Thomas Middleton and William Rowley, Gent." 4to. 1620. It is entered on the book of the Stationers' Company, July 4, in that year.

244. *THE WORLD'S IDOL*; or, *Plutus the God of Wealth*. Com. from the Greek of Aristophanes, by H. H. B. 8vo. 1659.

245. *THE WORLD'S TRAGEDY*. Play. According to Henslowe's list, performed Sept. 11, 1595. Not now known.

246. *WORSE AFRAID THAN HURT*. Play, by Michael Drayton, assisted by Thomas Dekker. Acted 1598. Not printed.

247. *WORSE AND WORSE*. C. by George Digby, Earl of Bristol. Acted at the Duke's Theatre between 1662 and 1665. This play is only mentioned by Downes, who says *it was made out of the Spanish*. It seems not to have been printed.

248. *WORTIGERNE*. A Playe. A pretty large fragment of a supposed Rowleian or Chattertonian drama, under this title, is printed at the end of the 10th volume of *The Monthly Magazine*, 8vo. 1800.

249. *THE WOUNDS OF CIVIL WAR*, *lively set forth in the true Tragedies of Marius and Sylla*. By Thomas Lodge. Acted by the Lord Admiral's servants. 4to. 1594. The plot of this piece is taken from Plutarch, Sallust, &c.—Winstanley has erroneously assigned this play to Lodowic Carlell.

250. *THE WRANGLING LOVERS*; or, *The Invisible Mistress*. Com. by Edward Ravenscroft. Acted at the Duke's Theatre. 4to. 1677. The scene of this comedy is laid at Toledo, and the original of its plot may be traced in a Spanish

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romance, called *Deceptio Visus*; or, *Seeing and Believing are Two Things*. But, as Corneille has taken the same romance for the groundwork of his *Engagemens du Hazard*, and Moliere for that of his *Dépit amoureux*, it is probable that Mr. Ravenscroft might rather set these great dramatic writers before him in forming the model of this piece, than the author of the novel. The writer of *Woman's a Riddle* seems also in her turn to have borrowed some hints from Mr. Ravenscroft.

251. THE WRANGLING LOVERS; or, *Like Master, like Man*. Farce, by William Lyon, comedian. Svo. 1745. Printed at Edinburgh. This is taken from Vanbrugh's *Mistake*.

252. THE WRECKERS. A Dramatic Piece of this name was published about the year 1747, by

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Barrowdale Lambert, a painter; but we know not whether ever acted or not.

253. THE WRITING-DESK; or, *Youth in Danger*. Play, in four acts. Translated from Kotzebue. Svo. 1799. Never acted. See WISE MAN OF THE EAST.

254. WYAT'S HISTORY. 4to. 1607; 4to. 1612. The whole title of this piece is as follows: *The famous History of Sir Thomas Wyatt, with the Coronation of Queen Mary, and the coming-in of King Philip*, plaied by the Queen Majesties servants. Written by Thomas Dickers [Dekker] and John Webster.—The subject will be found in the English Chronicles, in the reign of Queen Mary.

255. WYTLES. A Play, never printed; but entered on the book of the Stationers' Company, in the year 1560.

X.

X E R

1. XERXES. Trag. by Colley Cibber. 4to. 1699. This tragedy made its first appearance at Lincoln's Inn Fields House, but with no success; making a stand of only one night, as may be gathered from an inventory of theatrical goods to be sold, humorously related by *The Tatler*, in which, among other things, are, "*The Imperial Robes of Xerxes, never worn but once.*" The scene lies in Persia, and the plot is borrowed from the Persian history; but so little did this author's genius lie toward tragedy, that we can by no means pretend to vindicate it

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from the dislike shown to it by the audience.

2. XIMENA; or, *The Heroic Daughter*. Trag. by C. Cibber. Acted at Drury Lane. Svo. 1719. This play was the production of the same author with the foregoing; but did not meet with much better fortune. For which reason we suppose it was, that it made not its appearance in print till about seven years after it had been acted on the stage. The author has prefixed a dedication to Sir Rich. Steele, in which he pays that gentleman a very exalted compliment, at the expense of a much superior

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writer, viz. Mr. Addison, whom he figures under the allegory of a *wren*, whom the former had mounted aloft on his *eagle back*. Whether the general allowance given to his merit rendered Mr. Cibber ashamed of this extravagant invective, we know not; but he thought proper, in the quarto edition of a select number of his plays, to omit this dedication. The tragedy itself, as to the plot and great part of the language, is borrowed from the *Cid* of M. Corneille.

3. XIMENES. Trag. by Percival Stockdale. Svo. 1788. Not acted. This tragedy was refused by the manager of Covent Garden Theatre, and not without reason. The author, as he acknowledges, has indulged the too discursive and luxuriant scope of reason and of fancy, and considered not so much what the heroes of his piece would be allowed to say at Covent Garden or Drury Lane, as what they might naturally and perhaps elegantly and spiritedly have said in their own particular and respective situations. For the more elegant and forcible arrangement of his play, he admits that he had violated the chronology and history of the times of Ximenes; supposing Ferdinand and Isabella to be dead, at the conquest of Granada; though in fact they were both living at that memorable æra. This performance, however, though not calculated for the theatre, is very deserving of applause in the closet.

X Y Z

4. X. Y. Z. A Farce, by Geo. Colman, junior. Acted at Covent Garden, Dec. 11, 1810. Some perplexing embarrassments and humorous equivoques are made to arise from two different persons inserting advertisements in the papers; the one, a booby country 'squire advertising for a wife; the other, the manager of an American theatre advertising for an actress to cross the Atlantic with him. By no very unusual coincidence, each requires answers to be addressed to X. Y. Z. at Slaughter's Coffee-house. The letter intended for the 'squire gets into the hands of the manager; and the former receives that which was intended for the latter. This cross accident creates much mirth, and affords some whimsical situations.

After the first night's performance, the Court of Chancery was moved by Mr. Morris, one of the proprietors of the Haymarket Theatre, and brother-in-law to Mr. Colman, for an injunction against the farther performance of the piece. It was alleged, that a contract subsisted between Mr. Colman and the other proprietors of the Haymarket Theatre, that Mr. Colman should write only for that house. The proprietors of Covent Garden, not knowing of this contract, had engaged Mr. Colman to furnish them with a farce; nor were they served with notice of such contract before they had actually advanced 200*l.* to Mr. Colman, and made preparations for acting the piece.

Y.

Y O U

1. **YARD ARM AND YARD ARM.** Petite Piece, in one act. Performed for Mr. Fawcett's benefit, at the Haymarket, Sept. 8, 1806. Not printed. This was merely an abridgment of *Netley Abbey*.

2. **YARICO.** Past. Dram. Anon. 4to. No date. Mentioned in Mr. Oulton's list.

3. **YES OR NO?** Musical Farce, by J. Pocock. Acted at the Haymarket, 1808. 8vo. 1809. This is a lively and entertaining piece, and had considerable success.

4. **THE YORKSHIRE GENTLE-WOMAN AND HER SON.** Trag. by George Chapman. Entered on the book of the Stationers' Company, June 29, 1660; but probably now lost.

5. **THE YORKSHIRE GHOST.** Com. in five acts, by the Margravine of Anspach. Performed at a fête given at Brandenburgh House, 1794. Not printed.

6. **A YORKSHIRE TRAGEDY,** not so new as lamentable and true, by William Shakspeare. Acted at the Globe. 4to. 1608; 4to. 1619. This is one of the seven pieces denied by some of the commentators to have been Shakspeare's. Dr. Farmer makes no doubt in ascribing it to Shirley. Mr. Steevens, however, after a very careful examination of it, has given his opinion in favour of its authenticity. It appears to have been grounded on an event which happened in the year 1604, and made, with three other pieces, the entertainment of an afternoon. On it Mr. Mitchell formed the ground-work of his *Fatal Extravagance*.

7. **YOU MAY LIKE IT, OR LET**

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IT ALONE. This was an afterpiece, written for a particular occasion, consisting of a number of songs, selected from other pieces, and introduced in an original plot. Performed at Lord Delaval's private Theatre, at Seaton Delaval, 1791.

8. **THE YOUNG ADMIRAL.** Tr.-Com. by James Shirley. Acted at the private house, Drury Lane. 4to. 1637. Scene, Naples. This is not one of the best of Shirley's pieces.

9. **THE YOUNG COUPLE.** Far. [by Miss Pope]. Taken from the comedy of *The Discovery*, and performed for Miss Pope's benefit, April 21, 1767. Not printed.

10. **THE YOUNG HUSSAR; or, Love and Mercy.** Op. Piece, by W. Dimond, junior. Acted with success, at Drury Lane, March 1807. 8vo. 1807. It is founded on a fact, said to have occurred in France, about the middle of the revolution; a young conscript, pledging his sword and accoutrements, to release his aged father (the Ex-Comte de Valancourt) from imprisonment for debt: before he can redeem them, a parade is unexpectedly called; the deficiency of his arms is discovered, and he is summoned before the commandant, to explain the cause. The pride of noble birth seals the lips of the youth, and he prefers punishment to a confession that might degrade his family-name.— On his way to the guard-house he escapes; reaches the chamber of his mistress, flings himself at her feet, and implores protection. Carline conceals the fugitive, unknown to her family; the military

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invest the house, and proceed to a formal search; a variety of pursuits and escapes then ensue. The adroitness of the girl, however, baffles each attempt, and Florian evades the researches of his pursuers, until he finds that the whole of the family are going to be imprisoned, as being privy to his concealment. He then bursts forth and discovers himself. In the mean time, chance reveals to the commandant the real circumstances of the case. Filial piety is permitted to excuse a military error; and *Mercy* is generously extended to the votary of *Love*.

11. **THE YOUNG HYPOCRITE.** Com. translated from the French by Samuel Foote, and printed in *The Comic Theatre*, vol. i. This, we are assured, was the only piece in the collection which was really translated by Mr. Foote. 12mo. 1762.

12. **THE YOUNG KING; or, The Mistake.** Tragi-Com. by Mrs. Behn. Acted at the Duke's Theatre. 4to. 1683; 4to. 1698. The plot of this play, which is very far from being a bad one, is borrowed from the history of Alcamenes and Menalippa, in M. Calprenade's celebrated romance of *Cleopatra*, p. 8. and the character of the Young King bears some resemblance to Hippolito, in Dryden's *Tempest*. The scene is laid in the Court of Dacca, between the two armies just before the town; and the authoress has dedicated the play, under the fictitious name of Philaster, to some gentleman who appears to have been her very particular friend, not improbably a lover.

13. **YOUNG MEN AND OLD WOMEN.** Farce, in two acts, by Mrs. Inchbald, taken from a French piece, called *Le Méchant*. First

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acted at the Haymarket, June 30, 1792. It was not much approved, and was performed but six nights. Mrs. Inchbald had introduced a new character, in a Mrs. Ambilogy, who having once been detected in a falsehood, is never afterwards believed on the most trivial occasion. Not printed.

14. **THE YOUNG QUAKER.** Comedy, by John O'Keefe. First acted at the Haymarket, July 26, 1783. Not printed (but in a pirated edition, 12mo. 1788). This is one of the most amusing of its author's dramas, and is still on the stock list of acting plays.

15. **THE YOUNGER BROTHER.** Com. entered on the book of the Stationers' Company, Nov. 29, 1653; but not printed.

16. **THE YOUNGER BROTHER; or, The Amorous Jilt.** Com. by Mrs. Behn. Acted at the Theatre Royal. 4to. 1695. This play, though written ten years before her death, was not published till after that event; when it was brought out by Mr. Gildon. It seems to have been a favourite of its author, and is indeed not devoid of merit, the first two acts particularly abounding with very lively and pleasing wit. It did not, however, meet with success, probably owing to some heavy scenes in blank verse, between Mirtilla and Prince Frederic. The plot is founded on some facts within her own knowledge, in the story of a brother of Colonel Henry Martin and a particular lady, and which may be also found related, after the manner of the *Atalantis*, in a Novel, called *Hut-tige*; or, *The Amours of the King of Tameran*. Prefixed to this play is a life of its author.

17. **THE YOUNGER BROTHER; or, The Sham Marquis.** Com.

Y O U

Anon. Svo. 1719. This piece was acted at Lincoln's Inn Fields Theatre, but without success. It is somewhat similar in design to *The Beaux Stratagem*.

18. YOUR FIVE GALLANTS. Comedy, by Thomas Middleton. Acted many times at Black Friars. 4to. No date. This play, though published without a date, appears, by the entries of the Stationers' Company, to have been printed in the year 1607.

19. YOUTH, LOVE, AND FOLLY. Comic Opera, in two acts, by W. Dimond, junior. Performed at Drury Lane, May 23, 1805, for the benefit of Mr. Kelly, by whom the music was composed. It was very well received, and has since been adopted by the house. Svo. 1805.

20. YOUTH'S COMEDY; or, *The*

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Soul's Tryals and Triumph. A Dramatic Poem, with divers meditations intermixed upon several subjects. Set forth to help and encourage those that are seeking a heavenly country. By the author of *Youth's Tragedy*. Svo. 1680.

21. YOUTH'S GLORY AND DEATH'S BANQUET. Tragedy, in two parts, by the Dutchess of Newcastle. Fol. 1662. All the songs and verses in the second, and two scenes, together with the speeches in favour of Mademoiselle Sans-pareille, in the first of these two pieces, were written by the Duke.

22. YOUTH'S TRAGEDY. A Poem, drawn up by way of dialogue between Youth, the Devil, Wisdom, Time, Death, the Soul, and the Nuncius. By T. S. 4to. 1671.

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1. ZAPHIRA. Trag. by Francis Gentleman. Acted at Bath, 1754. Not printed. This piece was on the same story as Dr. Brown's play of *Barbarossa* (which it preceded in the representation), and was not ill received.

2. ZAPPHIRA. Trag. of three acts. Anon. Svo. 1792. Never acted. It is founded on the story of Rhynsault and Sapphira, in No. 491 of *The Spectator*.

3. ZARA. A Tragedy, translated from Voltaire, by Mr. Johnson, was advertised in May 1735, as

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then published; printed for J. Stone, price 1s. This piece we have never seen.

4. ZARA. Trag. by A. Hill. 8vo. 1736; Svo. 1760. This play is a very good one, although founded on the principles of religious party, which are generally apt to throw an air of enthusiasm and bigotry into those dramatic works which are built upon them. It is borrowed originally from the *Zaire* of M. de Voltaire; an author who, while he resided in England, imbibed so much of the spirit of Eri-

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tish liberty, that his writings seem almost always calculated for the meridian of London. Mr. Hill, however, has made this, as well as his other translations, so much his own, that it is hard to determine which of the two may most properly be called the author of this play. At its first representation, a young gentleman, a relation of the author's, attempted the character of Osman, but without success, though great pains had been taken with him in it by Mr. Hill himself; who was, perhaps, though not an actor, one of the best judges of theatrical abilities, and the requisites for an actor, of any man these kingdoms ever produced. It was, besides, remarkable for another extraordinary event; viz. the appearance of Mrs. Cibber, whose wonderful abilities in theatrical life afterwards rendered themselves so conspicuous; the part of Zara being her first attempt in tragedy.—It is related, that a gentleman of the name of Bond, collecting a party of his friends, got up the play of *Zara* (which a friend had translated for him), at the Music-room in Villiers Street, York Buildings, and chose the part of Lusignan for himself. His acting was considered as a prodigy; and he yielded himself up so to the force and impetuosity of his imagination, that, on the discovery of his daughter, he fainted away. The house rung with applauses; but, finding that he continued a long time in that situation, the audience began to be uneasy and apprehensive. With some difficulty, the representatives of Chatillon and Nerestan placed him in his chair; he then faintly spoke, extended his arms to receive his children, raised his eyes to heaven, and then closed them

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for ever. [See *L'Observateur François à Londres*, a periodical work, published in Paris.]—Mr. Aaron Hill himself narrates the death of Mr. Bond nearly to the same effect, in his *Prompter*, No. 60. A. D. 1735.

Mr. Hill is charged, by Mr. Joseph Reed, in his preface to *Madrigal and Trulletta*, with having stolen this play. “When I reflect (says he) on the prevalence of this iniquitous practice (*i. e.* plagiarism), I am ready to fall down on my *marrow-bones*, to return my humble and hearty thanks to goddess *Nature*, for so kindly disqualifying me for the perpetration of such offence, by giving me the knowledge of one language only.—The filching of plays, under cover of translation, Heaven knows, is a crime of no short standing:—nay, some of our countrymen have carried their villany to a yet greater height, and stole plays with little or no alteration at all. Among these abandoned plagiarists, I am told, was Aaron Hill, Esq.; of turgid, altering, and translating memory. I have heard a report of his borrowing the tragedy of *Zara*; and, as the story is in few hands, I shall, by way of secret, give it to my readers; at the same time most earnestly conjuring and requiring my said readers that it *may go no further*; for I would not be known to propagate any rumour, to the disadvantage of an author, for whose memory I have so profoundly found a veneration.

“In the year one thousand seven hundred and—I have forgot what—Mr. Thomas Hudson, then an usher to a grammar-school, at Durham, now a clergyman

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“ in Northumberland, translated
 “ Mons. Voltaire's *Zaire*. On
 “ sending such translation to Lon-
 “ don, for the perusal and exa-
 “ mination of some connoisseur
 “ in the drama, it unfortunately
 “ fell into the hands of a consider-
 “ able dealer in bats: this *beaverite*
 “ having a more delicate taste in
 “ the *outside*, than *inside* orna-
 “ ments of a *head*, gave the piece
 “ to a friend for such examination;
 “ by means of which friend, poor
 “ Miss *Zara* fell into the hands of
 “ the aforesaid poetical ravisher,
 “ Aaron, who

“ Crop'd this fair rose, and rifled all its
 sweetness,

“ Then cast it, like a loathsome weed,
 away— *Osway's Orph.*

“ that is, in plain prose, pilfered
 “ the copy; and, the better to
 “ conceal the theft, gave out that
 “ the piece was *absolutely unfit for*
 “ the stage; but, notwithstanding
 “ such insinuation, in that, or the
 “ following season, Miss *Zara*
 “ was thrown upon the town,
 “ and received with universal ap-
 “ plause. It is true the play, in
 “ the strictest sense, could not be
 “ Hudson's, as Hill had misplaced
 “ a single scene, and made the
 “ considerable alteration of *fifty*
 “ lines or upwards, by which the
 “ property (according to modern
 “ authors' latitudinarian notions of
 “ *meum and tuum*) undoubtedly
 “ became his own.—The above
 “ anecdote I had from Mr. Hud-
 “ son.”

5. *ZARA*. Tragedy, translated
 from Voltaire; and printed in Dr.
 Francklin's edition of that author.

6. *ZELIDA*. Trag. by T. Horde,
 junior. Svo. 1772. Printed at
 Oxford.

7. *ZELIDA*; or, *The Pirates*.
 A Serio-Comic Opera, in three
 acts, by Henry Siddons. This

piece is partly founded on Kotze-
 bue's *Count Benyowsky*, and was act-
 ed at Lancaster in 1799. There were
 some comic scenes that enlivened
 the piece, and had no connexion
 with the German drama above
 mentioned. It was both an enter-
 taining and interesting perform-
 ance. Not printed, we believe.

8. *ZELMA*; or, *The Will o' the*
Wisp. Dram. Rom. First acted
 at Covent Garden, April 17, 1792.
 This had been literally translated
 from the German, by Mr. Meyers,
 a miniature painter, who com-
 mitted it to the care of Mr. Hay-
 ley. On the decease of the artist
 soon afterwards, Mr. Hayley pre-
 pared it for the stage, and appro-
 priated the profits to the family of
 Mr. M.; but we believe it was
 not so productive as might have
 been wished. Not printed.

9. *ZELMANE*; or, *The Corin-
 thian Queen*. Trag. 4to. 1705.
 This play was acted at the Thea-
 tre in Lincoln's Inn Fields; it was
 left unfinished by Mr. M—t
 (probably Mr. Mountfort); but it
 does not appear by whom it was
 completed. From the dedication
 we gather, that it met with a fa-
 vourable reception. Scene, Co-
 rinth.

10. *ZENOBI*A. Trag. by Arth.
 Murphy. Acted at Drury Lane.
 Svo. 1708; Svo. 1786. This play
 is taken from a French one, by
 Crebillon. The story from Tacitus's
Ann. lib. 12, sect. 44, to the
 end of 51. These circumstances
 are mentioned by the author in
 the prologue:

He brings a tale, from a far distant age,
 Ennobled by the grave historic page!
 Zenobia's woes have touch'd each po-
 ish'd state,

The brightest eyes of France have
 mourn'd her fate;
 Harmonious Italy her tribute paid,
 And sung a dirge to her lamented shade.

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It is dedicated to Mrs. Dancer, afterwards Mrs. Crawford; and was acted with great and deserved success.

11. ZENOBIA. Op. translated from Metastasio, by John Hoole. 8vo. 1800.

12. ZENOBIA. Trag. by William Russel. This play was offered to the manager of Drury Lane Theatre; but as Mr. Murphy's *Zenobia* was at that time in rehearsal, it was, of course, declined. Not printed. It was an alteration from Crebillon's *Rhadamisthe et Zénobie*.

13. LA ZINGARA; or, *The Gipsy*. Burletta, performed at Marybone Gardens, August 21, 1773. 4to.

14. ZINGIS. Trag. by Alex. Dow. Acted at Drury Lane. 8vo. 1769. The story taken from *Tarich Mogulistan*; or, *The History of the Mogul Tartars*; written in the Persian language.

Tumour without magnificence, and circumlocution untinged with poetry, are the true characteristics of the play now under consideration. Our ears are cudgelled with the uncouth names that perpetually occur in it; but as to the fortunes of the personages who bear them, we remain in a state of perfect indifference. It is of little moment to us (said the first of English critics, in ridicule of the noisy lines the piece abounds with),

"How 'gainst the Nirons the bold Naimans stood,
"And red Taxartes foam'd with Omrahs' blood."

Some unlucky blunder, however, of a Naiman, or a Niron (no matter which), on the first night of representation, convulsed the audience with laughter to a degree

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that was nearly fatal to any second appearance of these Asiatic warriors. The play indeed met with inconsiderable success afterwards. Though it was allowed the usual run, the spectators were continually asking each other what it was about; and no satisfactory answer being ever afforded to the repeated question, they at last deserted it, as a species of tragedy which, with their best efforts, they could not understand. Some wag also molested the first appearance of this drama with sportive verses addressed to Mr. Dow in one of the newspapers. He immediately waited on the printer, to intercede for better treatment; and carried a friend or two with him on the occasion. But the complaints of these gentlemen were so much louder than those of the ostensible bard, that honest Mr. Type could easily distinguish the real parents from the pretended father of the piece.

15. ZOBÉIDE. Trag. by Joseph Cradock. Acted at Covent Garden. 8vo. 1771. The play before us is an imitation of *Les Scythes*, a dramatic piece, which Voltaire did not originally intend for the stage, being convinced, that the manners of it were too simple, and the plot insufficiently stored with incidents, to engage the attention of an audience. It is indeed a beautiful outline, but we despair of seeing it properly filled up. There is always hazard in adopting the unfinished plan of any great master in his art. A subject which the fertile genius of Voltaire could not diversify and enlarge, must in its own nature be scanty and barren. Had he been able to complete his design in a manner corresponding with his private ideas of excellence, he

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would not have left this tragedy in a state of avowed imperfection. Mr. Cradock has done sufficient justice to his original, and, as we are informed, received the thanks of Voltaire on the occasion.

16. **ZORAIDA.** Trag. by William Hodson. Acted at Drury Lane. 8vo. 1780. This play has no further foundation in history, than that Selim I. one of the Ottoman emperors, besieged and subdued Cairo, and by that event reduced Egypt under his dominion. The rest, as the author asserts, is invention. The success of this piece was but small, it being only eight times represented. Annexed to it are some observations on tragedy in general.

17. **ZORINSKI.** Play, in three acts, by Thomas Morton. Acted, with good success, at the Little Theatre, Haymarket. 8vo. 1795.

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This piece is founded on an interesting and trying incident in the life of the late King of Poland, when he was seized and carried off by conspirators. But as the fact was still recent, and the unfortunate monarch at that time under great trouble, the name of Casimir was used instead of Stanislaus; and the names of the conspirators also were disguised. Some comic characters being introduced afforded an agreeable relief to the more serious scenes of the play.

18. **ZUMA.** A Tragedy, translated from the French of Le Fevre, by Thomas Rodd. 8vo. 1800. Never acted. This tragedy has little to recommend it to an English reader. It is languid in construction, and declamatory in style; and the feelings of the heart are little interested in the perusal.

LATIN PLAYS,

WRITTEN BY ENGLISH AUTHORS.

A L B

1. *ABESALON*. Tr. by John Watson, afterwards Bishop of Winchester. N. P. The MS. is in the possession of the Sidney family at Penshurst.

2. *ALFA*. A Comedy. Acted in Christchurch Hall, Oxford, before King James I. in 1605. In this dramatic piece, five men, almost naked, appearing on the stage as part of the representation, gave great offence to the Queen and maids of honour; while the King, whose delicacy was not easily shocked at other times, concurred with the ladies, and, availing himself of this lucky circumstance, peevishly expressed his wish to depart before the piece was half finished; for he had already sat four hours in the morning and afternoon, with infinite satisfaction, to hear syllogisms in jurisprudence and theology.

The historian of this visit of the King says, the performance began between nine and ten, and ended at one. The name of it was *Alfa*, whereof I never saw reason. It was a pastoral, much like one which I have seen in King's College, Cambridge, but acted far worse. In the acting thereof they brought in five or six men almost naked, which were

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much disliked by the Queen and ladies, and also many rustical songs and dances, which made it seem very tedious: insomuch, that if the Chancellors of both the universities had not entreated His Majesty earnestly, he would have been gone before half the comedy had been ended. *Baker's MSS.* vol. xxxvi. p. 450.

3. *ALUREDUS*, sive *ALFREDUS*. Tragico-Comœdia. Ter exhibita in Seminario Anglorum Duaceno, ab ejusdem Collegii Juventute, Anno Domini MDCXIX. Authore Gulielmo Drureo, Nobili Anglo. Duaci, ex officina Johannis Bogardi. 12mo. 1628. It is dedicated to the Count de Gondemar, through whose mediation Mr. Drury appears to have been released from a state of confinement. The subject of this piece is, the retreat of Alfred to the isle of Athelney, in Somersetshire. The comic part is furnished by the cowardice of a Miles Gloriosus, who, like the Bobadil of our Jonson, is ever highest in valour when no danger is near; with the quarrels of Strumbo (a rustic) with his mother, and their ridiculous behaviour when introduced at the palace.

C O R

4. ARCHIPHROPHETA; sive, *Johannes Baptista*. A Latin Tragedy, written in 1547, by Nicholas Grimald, one of the first students of Christchurch, Oxford, which probably was acted in the Refectory there. It is dedicated to the Dean, Dr. Richard Cox, and was printed at Cologne, 8vo. 1548. This play coincided with his plan of a rhetorical lecture, which he had set up in the college.

B.

BELLUM GRAMMATICALE; sive, *Nominum Verborumque Discordia Civilis*. Tragi-Com. Acted before Queen Elizabeth, in Christchurch, Oxford, on Sunday the 24th of September, 1592. The writer who mentions this representation says, it was but meanly performed, though most graciously and with great patience heard by Her Majesty. See Peck's *Desiderata Curiosa*, annexed to his *Life of Oliver Cromwell*, page 21. It was printed in 12mo. 1635.

C.

1. CATO. Trag. translated into Latin, without the love-scenes. 8vo. 1764.

2. CATO. A Latin version of Addison's tragedy under this title, printed in "Miscellaneous Poetry" in English and Latin, by the "Rev. Joseph Reeves," at Exeter, 8vo. 1794.

3. CLEOPHILUS. Comœdia. 4to. 1650.

4. CLYTOPHON. Com. MS. in the library of Emmanuel College, Cambridge.

5. CORNELIANUM DOLIUM. Comœdia lepidissima, optimorum judicii approbata, et theatri

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coryphæo, nec immeritò, donata, palma choralis apprimè digna. Auctore T. R. 12mo. 1638. A copy of this facetious and very rare drama was sold, by Leigh and Sotheby, among the collection of the late James Mainstone, Esq. (of Essex Street), May 8, 1800. Mr. Douce, in a note on *Timon of Athens*, Shakspeare's Works, edit. 1803, vol. xix. conjectures, and with great probability, that this was the production of Thomas Randolph. Prefixed is a frontispiece, representing the sweating-tub, which, from the name of the patient, was afterwards called *Cornelius's Tub*. See some account of this curious play in *The European Magazine*, vol. xxxvii. page 344. It was entered on the book of the Stationers' Company, March 30, 1638.

D.

1. DIDO. A Latin Tragedy, acted before Queen Elizabeth in the magnificent chapel of King's College, Cambridge, when she honoured that university with a visit in 1564. Mr. Warton, in his *History of English Poetry*, vol. ii. p. 383, has described it as a performance in English; but he was mistaken. It appears from a Latin account of Her Majesty's reception, &c. at Cambridge, written by Nicholas Robinson, afterwards bishop of Bangor, that *Dido* was composed by one of the fellows of King's College. See MSS. Baker, 7037, p. 203. The author of this *opus venustum et elegans*, for so it is styled, we may suppose to have been John Ritwise, who was elected fellow of King's in 1507; and, according to A. Wood, "made the tragedy of

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"*Dido* out of Virgil, and acted the same with the scholars of his school [St. Paul's, of which he was appointed master in 1522] before Cardinal Wolsey, "with great applause." What will serve to countenance this supposition is, that the members of the college already mentioned have been ever famous for their classical attachments, and for the elegance of their latinity.

2. *DIDO*. Trag. Presented in Christchurch Hall, Oxford, by some of the scholars of that society and of St. John's College, before Albertus de Alasco, a Polish Prince Palatine, in 1583. Whether this play was composed in English or Latin is uncertain. It cannot be the *Dido* of Nash and Marloe, because that piece affords no room for the scenery described as follows by Holingshead, *Chron.* III. 1355, "wherein the Queene's banquet " (with Eneas narration of the "destruction of Troie) was livelie "described in a marchpaine patterne; there was also a goodlie "sight of hunters with full crie "of a kennel of hounds; Mercurie "and Iris descending and ascending from and to an high place; "the tempest, wherein it hailed "small confects, rained rosewater, "and sned an artificiall kind of "snow; all strange, marvellous, "and abundant." It was hardly the same play that was acted before Queen Elizabeth, at Cambridge, in 1564; as Oxford could have furnished poets enough, without being indebted to a rival university on such a public occasion.

E.

1. *ÆMILIA*. C. by Mr. Cecil, of St. John's College, Cambridge; acted before King James I. March

I G N

7, 1614, at Trinity College Hall. Not printed.

2. *EURIBATES*. Drama. MS. in the library of Emmanuel College, Cambridge.

F.

FRAUS HONESTA. Comœdia. Cantabrigiæ olim acta. Authore Magistro Stubbe, Collegii Trinitatis Socio. Svo. 1632. Scena est Florentia decimo die Feb. 1616. In a MS. copy of this play, in Emmanuel College library, the names of the performers are placed opposite the characters.

H.

1. *HERMOPHUS*. Com. by Geo. Wilde; several times acted, but not printed.

2. *HERODES*. Trag. by William Goldingham. MS. dedicated to Thomas Sackville, in the public library at Cambridge.

3. *HEZEKIAH*, a Tragedy (whether in English or Latin is doubtful), was performed in King's College Chapel, Cambridge, before Queen Elizabeth, in the year 1564, together with two other dramatic pieces. That magnificent Gothic building was lighted by the royal guards, during the time of exhibition, each of them bearing a staff-torch in his hand. Vide Peck's *Desid. Cur.* p. 36, Num. xv. See also *EZEKIAS*, in Vol. II.

I.

IGNORAMUS. Comœdia coram Regia Majestate Jacobi, Regis Angliæ, &c. 12mo. 1630. This play was written by George Ruggle, of Clare Hall, Cambridge; and was acted before King James I. on Thursday, March 8, 1614-15,

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in Trinity College Hall. The names of the original actors are preserved in the Supplement to Mr. Granger's *Biographical History of England*, p. 146. See Dodsley's *Collection of Old Plays*, edit. 1780, vol. vii. p. 126. This attack on the lawyers is said to have occasioned Selden's writing against tithes. A new and an excellent edition of *Ignoramus* was published by Mr. John Sidney Hawkins, with notes and a glossary, and a life of the author, 8vo. 1787.

J.

1. JEPHTHA. A Tragedy. This is taken from the eleventh chapter of the book of Judges, and was written both in Latin and Greek, and dedicated to King Henry VIII. about the year 1546, by a very grave and learned divine, John Christopherson, one of the first fellows of Trinity College in Cambridge, afterwards master, Dean of Norwich, and Bishop of Chichester. It was, probably, composed as a Christmas play for the same society.

2. JULIUS CÆSAR. Trag. by Thomas May. The original MS. of this play, which is in five short acts, is in the possession of Mr. Stephen Jones. The author has affixed his name at the conclusion of the piece.

L.

1. LABYRINTHUS. Comœdia, habita coram Sereniss. Rege Jacobo, in Academia Cantabrigiensi. 12mo. 1636. A MS. in the public library at Cambridge ascribes this piece to Mr. Hawkesworth, of Trinity College. A Latin comedy of this name (probably the same piece) was entered on the book of the Stationers' Company, July 17, 1635.

M O R

2. LOIOLA. Comedy. 12mo. 1648. This play may be ascribed to Dr. Hacket, and by the prologues appears to have been acted first, Feb. 28, 1622, and afterwards before King James I. March 12, 1622. It was a university play; but whether it was performed at Oxford or Cambridge is not certain. Scene, Amsterdam.

3. LUDUS FILIORUM ISRAELIS. Represented by the Guild of Corpus Christi, at Cambridge, on that festival, in the year 1355. See Masters's *Hist. C. C. C. C.* p. 5, vol. i.

M.

1. MARCUS GEMINUS. A Latin Comedy. Acted in Christchurch Hall, Oxford, before Queen Elizabeth, in 1566. See Peshall's *History of Oxford*, p. 226.

2. "MELANTHE. Fabula Pastoralis. Acta cum Jacobus Magnæ Brit. Franc. & Hiberniæ Rex, Cantabrigiam suam nuper inviserat, ibidemque musarum atque animi gratia dies quinque commoraretur. Egerunt Alumni Coll. San. et individuae Trinitatis Cantabrigiæ, 4to. 1615." This play, written by Mr. Brookes, of Trinity College, was acted before King James I. Friday, the 10th of March, 1614. A person who was present says, it was excellently written, and as well acted, which gave great contentment, as well to the king as to the rest.

3. MELEAGER. A Tragedy in Latin, by William Gager. Acted at Christchurch College, Oxford, before Lord Leicester, Sir Philip Sidney, and other distinguished persons, in 1581, "giving great delight," as Wood tells us. 4to. 1592.

4. MORS. Com. by William

P A M

P H A

Drury. 12mo. 1628. Printed at Douay, in a volume entitled *Dramatica Poemata*.

N.

1. **NAUFRAGIUM JOCULARE.** Comœdia. Publice coram Academicis acta, in Collegio S. S. et individuae Trinitatis, 4tas Nonas Feb. An. Dom. 1638. Authore Abrahamo Cowley. 12mo. 1638. Dr. Johnson observes, that this comedy is written without attention to the ancient models; for it is not loose verse, but mere prose. It was printed, with a dedication in verse to Dr. Comber, master of the college; but having neither the facility of a popular, nor the accuracy of a learned, work, it seems to be now universally neglected.

2. **"NERO.** Tragœdia Nova, "Matthæo Gwinne, Med. Doct. "Collegii Divi Joannis Præcursoris, "apud Oxonienses Socio. Col- "lecta e Tacito, Suetonio, Dione, "Seneca, 4to. 1603." 8vo. 1639.

P.

1. **PAMMACHIUS.** This Latin Comedy was acted at Christ's College, in Cambridge, in 1544; and was laid before the Privy Council by Bishop Gardiner, Chancellor of the University, as a dangerous libel, containing many offensive reflections on the papistic ceremonies yet unabolished.

This mode of attack (as Mr. Warton observes) was seldom returned by the opposite party. The Catholic worship, founded on sensible representations, afforded a much better hold for ridicule, than the religion of some of the sects of the reformers, which was of a more simple and spiritual nature.

—But this is said of the infancy of the stage. In the next century fanaticism was brought on the English theatre with great success; when polished manners had introduced humour into comedy, and character had taken place of spectacle. There are, however, two English interludes, one in the reign of Henry VIII. called *Every Man*; the other in that of Edward VI. called *Lusty Juventus*, written by R. Wever: the former defends, and the latter attacks, the church of Rome.

2. **De PAPATU.** Tragedy, by Nicholas Udal, master of Eton about the year 1540; written probably to be acted by his scholars.

3. **PARIA.** Acta coram Sereniss. Rege Carolo. Authore Tho. Vincent, Trin. Colleg. Socio. Small 8vo. 1648. This was acted the 3d of March 1627.

4. **PARTHENIA.** Past. C. MS. in the library of Emmanuel College, Cambridge.

5. **PEDANTIUS.** Com. olim Cantabrig. acta in Coll. Trin. nunquam antehac typis evulgata. 12mo. 1631. This play is, by Nash, in a pamphlet called *Strange News*, &c. 4to. 1593, ascribed to M. Wingfield. It was acted before the year 1591; being mentioned by Sir John Harrington, in his Apology prefixed to Ariosto, printed in that year. Dr. Eachard, in his observations on the *Answer to the Contempt of the Clergy*, &c. seems to suppose that Selden was the object of ridicule in this piece; but in that he was mistaken, Selden being born but a very few years before the acting of it. This piece was entered on the book of the Stationers' Company, Feb. 9, 1630.

6. **PIRAMUS;** sive, *Libido Vindex Hispanica.* Trag. 12mo. 1651.

R E G

Impressi ad utilitatem Andræi Penneycook. By Thomas Snelling, A.M. Fellow of St. John's College, Oxford. Wood's *Athenæ*, vol. ii. p. 135.

7. *PROGNE.* A Latin Tragedy. Acted in the magnificent Hall at Christchurch, Oxford, before Queen Elizabeth, in the year 1566. By Dr. James Calphill, Canon of Christchurch, Oxford. See Peshall's *History of Oxford*, p. 229. See also Gutch's edition of Wood's *History and Antiquities of the University of Oxford*, vol. ii. p. 162, 4to. 1796. Oxford.

8. *PROTOPARENTUM CRIMEN ET PÆNA.* Oratorium musicis expressis modulis A. D. Cajetano Furlonio Cithareda, cujus fidibus commisit Poeta cantans vobis divina, decimo secundo kal. Aprilis. The speakers are, Adam, Hæva, and Lucifer. Mr. Jones possesses this MS. which has the annexed explanation prefixed to it : "The following Latin oratorio has been faithfully copied from an ancient manuscript found lately in the library of Marquis Scati, at Milan. It was performed for the first time at Milan, while Milton was there; and is the famous original, so much talked of by the learned, which gave him the hint of his poem."—It was borrowed of Mr. Jones by Sir Richard Phillips, for insertion in *The Monthly Magazine*, and will be found printed in vol. xxix. for 1810.

9. *PSEUDOMASIA.* Tragi-C. by Mr. Mewe, of Emmanuel College, Cambridge. MS. in the library of that college.

R.

1. *REGICIDIUM.* Tragi-Com. à R. Braithwaite. 8vo. 1665.

R I V

2. *REPARATUS*; sive, *Depositum.* Tragico-Comædia, prima pars. Seu *Reparatus desperabundus.* By William Drury. 12mo. 1628. Printed at Douay, in a volume entitled *Dramatica Poemata.* The title-page calls the author a noble Englishman.

3. *THE LIFE OF KING RICHARD THE THIRD*, in Latin verse, by Thomas Legge, 1579. A MS. under this title was in the catalogue of the library of the late Dr. Farmer. [See Reed's *Shakspeare*, edit. 1803, vol. ii. p. 83, note.]

4. *RICARDUS TERTIUS.* A Latin Tragedy, by Henry Lacy, Fellow of Trinity College, Cambridge. 1586. This is among the Harleian MSS. in the British Museum, No. 6926, and contains many curious stage-directions like the following :

"After the lyke noyse made
" agayne, lett souldiours runne
" from the fiedle over the stage on
" after an another, flinging of
" their harneys, and at length
" some come haltinge as wound-
" ed."

Another copy of the same piece, entitled *Ricardus Tertius, Tragedia, in tres actiones divisa*, is to be found likewise in the Harleian Collection, No. 2412.

5. *RIVALES.* A Comedy in Latin, by William Gager. Presented in Christchurch Hall, Oxford, by some of the scholars of that society, and of St. John's College, before Albertus de Alasco, a Polish Prince Palatine, in June 1583. See Peck's *Desiderata Curiosa*, annexed to his *Life of Oliver Cromwell*, p. 21. Wood says, that the Polish Prince, "after he had beheld and heard the play with great delight, gave many thanks, in his own person, to the author."

T A L

6. **ROXANA.** Tragedia, a plagiarii unguibus vindicata, aucta et agnita ab Authore Gulielmo Alabastro. 12mo. 1632. See Vol. I. art. **ALABASTER, WILLIAM.** This tragedy was several times acted in Trinity College Hall, Cambridge; and so admirably, and "so pathetically," we are told, in the *Anglorum Speculum*, that a gentlewoman present thereat, at the hearing of the last words thereof, *Sequar, Sequar*, so hideously pronounced, fell distracted, and never after recovered her senses.

S.

1. **SCYROS.** Fabula Pastoralis, acta coram Principe Carolo et Comite Palatino, mensis Martii 30, 1612. By Mr. Brookes, of Trinity College. MS. in the library of Emmanuel College, Cambridge.

2. **SENILE ODIUM.** Comœdia Cantabrigiæ publice Academicis recitata in Collegio Reginali ab ejusdem Collegii juventute. Auctore P. Hausted. 12mo. 1633.

3. **SIMO.** Comœdia. 4to. 1652.

4. **SPURIUS.** Trag. by Peter Heylin. 1616. N. P.

5. **STOICUS VAPULANS.** Olim Cantabrigiæ, actus in Collegio S. Johannis Evangelistæ, ab ejusdem Collegii juventute. Small Svo. 1648.

T.

1. **TALPÆ;** sive, *Conjuratio Papis-tica.* Recitata apud Hoxton Wells, prope Islington, 7 Feb. 1688-9. By Thomas Singleton, M. A. The parts were thus filled: Guy Faux, by Dr. Mead; King James, by Serjeant Tengelly; and Knyvett, by Mr. James Mead, brother of the Doctor. Not printed.

V E R

2. **THEONACHIA.** Com. by Peter Heylin. 1618. N. P.

3. **THIBALDUS;** sive, *Vindictæ Ingenium.* Tragedia. 12mo. 1640. Printed at Oxford. The scene of this play is laid in Iberia, or Arragon.

U.

ULYSSES REDUX. A Tragedy in Latin, by William Gager. When or on what occasion it was written and performed is uncertain. It must have been acted, however, between 1574 and 1590, at Christchurch College, Oxford.

V.

1. **VERSIFELLIS.** A Latin Comedy, found in a vol. of MS. poems, left by the Rev. Thomas Pestell, Vicar of Packington in Leicestershire, and dated 1631. It appears to have been acted (probably at Cambridge) by the following gentlemen, whose names are added to the dramatis personæ: Ds. Bryant, Flout; Ds. Woodhall; Ds. Bea..., Richards, Freear; Ds. Rogers; Mr. Harflett, Jocelin, Overton; Mr. Kemp; Mr. Rogers; Ds. Cantrell, Ramsbottom; Ds. Johnson, Hemson, Bradler, Wills; Ds. Carlisle, Pension; Pestell; Ds. Allen, senior; Crofts. The scene is at Antwerp.

2. " **VERTUMNUS;** sive, *Annus recurrens Oxonii: 29 Augusti, Anno 1605, coram Jacobo Rege, Henrico Principe, Proceribus, a Joanniensibus in Scena recitatus, ab uno scriptus, Phrasi Comica prope Tragicis senariis, 4to. 1607.*" This was written by Dr. Matthew Gwinne, and was acted, with great applause, in Christchurch Hall, Oxford; but, although *learnedly penned* in Latin,

V E R

and by a Doctor of Divinity, could not keep the King awake, who was wearied in consequence of having executed the office of moderator, all that day, at the disputations in St. Mary's Church.

Vertumnus, by Dr. Gwinne, was acted at Oxford, 1605. It was performed much better than either of the others, and chiefly by St. John's men; yet the King was so over-wearied at St. Mary's, that, after a while, he distasted it, and fell asleep. When he awaked, he would have gone, saying, "I marvel what they think me to

Z E L

"be;" with such other like speeches, shewing his dislike thereof; yet he did tarry till they had ended it, which was after one of the clock. The Queen was not there that night.—Baker's *Manuscripts*, vol. xxxvi. p. 451.

Z.

ZELOTYPUS. Com. MS. in the library of Emmanuel College, Cambridge. This appears to have been acted; the names of the performers being placed opposite their respective characters.

ORATORIOS.

A B E

THESE performances were not originally designed to have been enumerated in the present Catalogue; but, being of a dramatic cast, it was apprehended that the exclusion of them might be deemed a defect in the work. This species of the drama was introduced into England by Mr. Handel, and carried on during his life, with great success. It was borrowed from the *Concert Spirituel* of our volatile neighbours on the continent; but conducted in a manner more agreeable to the native gravity and solidity of this nation. It has been suggested, that action and gesticulation accommodated to situation and sentiments, joined with dresses conformable to the characters represented, would render the representations more expressive and perfect, and consequently the entertainment much more rational and improving; but how far such an innovation might with propriety be admitted, we can only conjecture. The fashion for Oratorios seems much on the decline; and it may require the genius of another Handel to restore them to their former credit and reputation.

A.

1. ABEL. Orat. or Sacred Drama for Music. Performed at Drury Lane. Set to music by Mr. Arne. 8vo. 1755.

A L E

2. ABIMELECH. Orat. set to music by Mr. Arnold. Performed at the Haymarket. 8vo. 1768.

3. ABSALOM. Orat. by C. R. [See RUTH, 4to. 1769.] Not printed.

4. ACIS AND GALATEA. Seren. This was originally set to music by Mr. Handel, for the Duke of Chandos, about the year 1731. 8vo. 1756.

5. ADAM; or, *The Fatal Disobedience*. Oratorio, compiled from Milton's *Paradise Lost*, by Richard Jago. 8vo. 1784. Printed in a volume of poems, moral and descriptive. In this performance the compiler professes his intention of selecting the beautiful passages contained in *Paradise Lost*, and uniting them into a regular and compendious form adapted to public representation. "In executing "this design," he says, "he has "varied as little as was possible "from the order of time and language of Milton, and endeavoured not to offend the judgment, at the same time that he "consulted the entertainment, of "the public."

6. ALEXANDER BALUS. Orat. by Dr. Morell, set to music by Handel; acted at Covent Garden. 4to. 1748.

7. ALEXANDER'S FEAST. Orat. set to music by Handel; acted at Covent Garden, 1736. 4to. 1751; 4to. 1753. This excellent Ode

C R E

had formerly been altered for music by Mr. Hughes.

8. ALFRED THE GREAT. Orat. set to music by Dr. Arne, and acted at Drury Lane, about 1761. 4to. This is taken from Mallet's play of *Alfred*.

9. ALLEGRO ED IL PENSEROSO. Orat. taken from Milton; set by Mr. Handel. Acted 1739. For the duet, *As steals the morn*, the compiler has made use of Shakespeare. See the speech of Prospero, in *The Tempest*, act v. scene 2.

10. THE ASCENSION. Oratorio, composed by Mr. Hook. 4to. 1776.

11. ATHALIAH. Oratorio, set by Mr. Handel; and performed at Oxford at the time of the Public Act, in July 1733. The words by Mr. Humphreys. 4to. 1733; 4to. 1756.

B.

1. BALAAM. An Attempt towards an Oratorio, for a private Concert, 1769. By the Rev. Charles Davy. Printed in 8vo. 1787, with RUTH, by the same author; which see.

2. BELSHAZZAR. Oratorio, set by Mr. Handel. 4to. 1745.

C.

1. THE CAPTIVITY. Oratorio. Among Goldsmith's Poems we find a song "from the Oratorio of *The Captivity*." This mention, however, is all that we know of such a piece.

2. THE CHOICE OF HERCULES. 4to. 1751. An additional new act subjoined to *Alexander's Feast*; or, *The Power of Music*.

3. CREATION. Orat. composed by Dr. Haydn. Performed at Covent Garden, 1800. 8vo. 1802.

E L I

4. THE CURE OF SAUL. A Sacred Ode, by Dr. Brown. 4to. 1763. This piece was originally composed by the author himself, by selecting different parts of Mr. Handel's Works, and adapting them to his own performance. In this state it was first acted at Drury Lane, with small success. It was afterwards new set (1767), by Dr. Arnold, and performed at the Haymarket. It contains some admirable lyric passages. The descriptions of the creation and the deluge are excellent; and the progress of Saul's recovery is managed with great skill.

D.

1. DAVID. Orat. composed by Nicola Porpora. Performed at Lincoln's Inn Fields, 1734.

2. DAVID AND BATHSHEBA. Oratorio, by Benjamin Stillingfleet. 8vo. No date. This piece was printed, with three others, a short time before the author's death; but not published or sold. Eighteen copies only are said to have been printed. "It was finished," says a MS. of the author, "June 6, 1758. The first sketch begun Jan. 9, 1758, ended Jan. 12, the same year, songs and all, and not much altered afterwards."

3. DAVID'S LAMENTATION. Oratorio, by John Lockman. Performed at Covent Garden. 4to. 1740.

4. THE DEATH OF ABEL. Orat. from Metastasio. Performed at the Haymarket. 4to. 1768.

5. DEBORAH. Oratorio, by Mr. Humphreys; set by Mr. Handel, 1732.

E.

1. ELIJAH. Orat. by Thomas Skelton Dupuis; composed by —

I S R

Calcot. 4to. 1789. Printed with Poems.

2. ELISHA; or, *The Woman of Shunem*. Oratorio, by Thomas Hull. Set to music by Dr. Arnold. Svo. 1801.

3. ESTHER. Oratorio, by Mr. Humphreys. Set by Mr. Handel. Performed at the Haymarket. 4to. 1732; Svo. 1767. It had been originally composed in 1720, for the Duke of Chandos, and performed at Canons, and it was the first Oratorio attempted in this country.

F.

1. THE FALL OF EGYPT. Orat. by Dr. Hawkesworth. Performed at Drury Lane. 4to. 1774.

2. FALL OF EGYPT. Orat. by Dr. Wainwright. Performed at the Music Hall, in Liverpool, 1801. It had previously been performed at Liverpool, in 1780.

3. THE FORCE OF TRUTH. Orat. by Dr. John Hoadly. Set by Dr. Greene. Svo. 1744.

G.

1. GIDEON. Orat. by Dr. Morell. Set by Handel. Performed at Covent Garden. 4to. No date.

2. GOLIATH. Orat. Performed at the Haymarket. 4to. 1773.

H.

1. HANNAH. Orat. by Christopher Smart. Set by Mr. Worган, and performed at the Haymarket. 4to. 1764.

2. HERCULES. Orat. Set by Mr. Handel; but we know not when or where it was performed.

I.

1. ISRAEL IN BABYLON Orat.

J U D

Set by Mr. Handel. Performed at Covent Garden. 4to. [1764.]

2. ISRAEL IN ÆGYPT. Orat. Set by Mr. Handel. Performed at Lincoln's Inn Fields. 4to. 1740.

3. THE ISRAELITES ON MOUNT HOREB. Oratorio, French and English, from a manuscript of Dr. De Gueldre. 4to. 1773.

J.

1. JEPHTHA. Oratorio, by Dr. John Hoadly. Set by Dr. Greene. Svo. 1737.

2. JEPHTHA. Oratorio, by Dr. Morell. Set by Mr. Handel. Performed at Covent Garden. 4to. No date. During the composition of this oratorio, Mr. Handel became blind.

3. JEPHTHA. Oratorio, by Dr. John Free. Set by Mr. Stanley. 12mo. 1757. This is the third oratorio on the same subject. It is printed in the author's poems.

4. JOSEPH. Dram. Orat. Set by Mr. W. de Fesch. 4to. 1745. Prefixed is a frontispiece by Bickham. We do not find this mentioned in any former list.

5. JOSEPH. Orat. by Benjamin Stillingfleet. Svo. No date. (See DAVID AND BATHSHEBA.)

6. JOSEPH AND HIS BRETHREN. Oratorio, by Mr. James Miller. Set by Mr. Handel, and performed at Covent Garden. 4to. 1744.

7. JOSHUA. Orat. Set by Mr. Handel. Performed at Covent Garden. 4to. 1748; 4to. 1756.

8. JUDAS MACCHABEUS. Orat. by Dr. Morell. Set by Mr. Handel. Performed at Covent Garden. 4to. 1746; 4to. 1762. This oratorio was written at the request of Mr. Handel, and by the recommendation of Prince Frederick. The plan of it was designed as a compliment to the Duke of Cumber-

M E S

land, upon his returning victorious from Scotland. The success of it was very great; there being above 400*l.* in the house, on the thirtieth night of its representation. That incomparable air, "*Wise men flatter*ing may deceive us;" and the chorus, "*Sion now her head shall raise*," were the last that Mr. Handel ever composed. They were designed for *Belsazzar*; but that not being performed, they were introduced in the present oratorio.

9. JUDITH. Orat. by William Huggins. Set by William de Fesch. 8vo. 1733. This piece was performed with scenes and other decorations, but met with no success. Prefixed to it is a plate by the author's friend, Mr. Hogarth.

10. JUDITH. Oratorio, by Isaac Bickerstaffe. Set by Dr. Arne, and performed at the Lock Hospital Chapel, February 29, 1764. 4to. This piece was afterwards revived, and performed at the Church of Stratford upon Avon, September 6, 1769, upon occasion of the jubilee in honour of the memory of Shakespeare.

M.

1. MANASSEH. Orat. Set by Mr. Worgan. Performed at the Lock Hospital, 1766.

2. MEDEA. Orat. by Benjamin Stillingfleet. (See DAVID AND BATHSHEBA.) 8vo. N. D. A MS. in the author's hand-writing says, it was "written ann. 1705. Begun March 8, at 10 at night: finished March 12, at 10 in the morning, same year, songs and all; very nearly the same as in this book. Without songs, it was finished March 10, at 11 in the morning."

3. MESSIAH. Orat. Set by Mr. Handel. The words selected by Mr. Jennens. This excellent ora-

M O S

torio was originally performed in the year 1741; but, by some unaccountable caprice in the public taste, met with a very cold reception. The composer thereupon went over to Dublin, where it was honoured with universal applause; and, on his return to England, it found all the approbation it was entitled to, and has ever since been the favourite of the admirers of this species of composition. 4to. 1755. When this piece was first performed, the audience were exceedingly struck and affected by the music in general: but when that chorus struck up, "*For the Lord God omnipotent reigneth*," they were so transported, that they all, with the King (who happened to be present), started up and remained standing till the chorus ended; and hence it became the fashion in England for the audience to stand while that part of the music is performing. Some days after the first exhibition of this divine oratorio, Mr. Handel went to pay his respects to Lord Kinnoul, with whom he was particularly acquainted. His Lordship, as was natural, paid him some compliments on the noble entertainment which he had lately given to the town. "My Lord," said Handel, "I should be sorry if I only entertained them; I wish to make them better."—These two anecdotes were from Lord Kinnoul himself. The first does great honour to Handel, to music, and to the English nation: the second tends to confirm Sir Jn. Hawkins's testimony, that Handel, in spite of all that has been said to the contrary, must have been a pious man.

4. MOSES AND ZIPPORAH. Orat. by Benjamin Stillingfleet. 8vo. No date. (See DAVID AND BATHSHE-

P A S

BA.) The author's manuscript says, "The plan of this drama " was first thought of and laid " Feb. 9, 1760, at 11 at night ; " and the recitative was finished " on Thursday 14 following, at " 11 at night. The songs were " begun Monday 18 following, " and finished the Thursday following, all but the first song in " the third act."

N.

1. NABAL. Orat. by Dr. Morell. Set, by Mr. Smith, to the music of some old genuine performances of Mr. Handel. It was performed at Covent Garden. 4to. 1764.

2. NEW OCCASIONAL ORATORIO. Set by Mr. Handel, and performed at Covent Garden. 4to. 1746. This was brought forward on occasion of the victory gained at Culloden by the Duke of Cumberland.

O.

1. OCCASIONAL ORATORIO. Selected from the most celebrated compositions of the late G. F. Handel. Performed at Covent Garden. 4to. No date.

2. OMNIPOTENCE. Orat. 4to. Music by Mr. Handel.

P.

1. PARADISE LOST. Orat. by Benjamin Stillingfleet. Set by Mr. Smith, and performed at Covent Garden. 4to. 1760. The words of this piece were altered and adapted to the stage from Milton.

2. THE PASSION. Orat. Performed at Covent Garden. Svo. 1770. This very indifferent piece is from Metastasio.

S A U

3. THE PRODIGAL SON. Orat. by Thomas Hull. Set by Dr. Arnold, and performed at Covent Garden. 4to. 1773.

R.

1. REBECCA. Orat. Set by Mr. Smith, and performed at Covent Garden. 4to. 1761.

2. REDEMPTION. Orat. A selection made by Dr. Arnold. Performed at Drury Lane. Svo. 1786.

3. THE RESURRECTION. Sacred Oratorio. The music by Dr. Arnold. Performed at Covent Garden. 4to. 1777.

4. RUTH. A Sacred Oratorio. 4to. 1763.

5. RUTH. An Oratorio. This is printed, 4to. 1769, at the end of a volume of *Original Poems, on several Occasions*, by C. R. The fair author wrote another oratorio, called *Absalom* ; but this was not printed.

6. RUTH. Oratorio, by Henry Brooke. Printed in his works, Svo. 1778.

7. RUTH. An Attempt towards an Oratorio for a private Concert, 1769, by the Rev. Charles Davy. This was published in a book, entitled *Letters upon Subjects of Literature*, 2 vols. 8vo. 1787.

S.

1. THE SACRIFICE ; or, *Death of Abel*. Oratorio. The music by Dr. Arne. Performed at Covent Garden. 4to. No date.

2. SAMPSON. Orat. by Newburgh Hamilton. Set by Mr. Handel, and performed at Covent Garden. 4to. 1743 ; 4to. 1760.

3. SAMPSON. Orat. Altered from Milton's *Sampson Agonistes*. 1758.

4. SAUL. Orat. Set by Mr.

T H E

Handel, and performed at the Haymarket. 4to. 1738.

5. SEMELE. Orat. Set by Mr. Handel, and performed at Covent Garden. 4to. 1743. This is Congreve's piece of the same name, something altered.

6. SOLOMON. Orat. Set by Mr. Handel, and performed at Covent Garden. 4to. 1748.

7. SOLOMON'S TEMPLE. Orat. by James Eyre Weekes. Set by Richard Broadway, and performed in Fishamble Street, Dublin. No date.

8. SOLOMON'S TEMPLE. Orat. This piece appears to have been written with a more immediate view to performance at the foundation or dedication of some free-masons' lodge. It is printed in *Masonic Miscellanies*, 12mo. 1797.

9. SUSANNAH. Orat. Set by Mr. Handel, and performed at Covent Garden. 4to. 1743.

T.

1. THEODORA. Orat. by Dr. Morell. Set by Mr. Handel, and performed at Covent Garden. 4to. 1749. We are informed, that Mr. Handel valued this oratorio more than any other performance of the same kind. Being once asked, whether he did not consider the grand chorus in *The Messiah* as his masterpiece; "No," said he; "I think the chorus at the end of the second part in *Theodora* far beyond it," "He saw the lovely youth," &c. The following anecdote is given from undoubted authority. The second representation of this piece was very thinly attended, though the Princess Amelia was present. A gentleman, who was on intimate terms

Z I M

of friendship with Mr. Handel, imagining it to be a losing night, was willing to avoid speaking to him that evening; but he, observing him at some distance, went up to him, and said, "Will you be here next Friday night?" "I will play it to you." He was answered, that a person of note from the city had undertaken to engage for all the boxes, if it was represented again. "He is a fool," replied Handel; "the Jews will not come to it (as to *Judas Macchabeus*), because it is a Christian story; and the ladies will not come, because it is a virtuous one."

2. THE TRIUMPH OF TIME AND TRUTH. Oratorio, by Dr. Morell. Set by Mr. Handel, and performed at Covent Garden. 4to. 1757. The words of this piece were entirely adapted to the music of *Il Trionfo del Tempo*, composed at Rome about 1707.

3. THE TRIUMPH OF TRUTH. Oratorio, by George Jeffreys, Esq. Printed in his works, 4to. 1707.

Z.

ZIMRI. An Oratorio, performed at Covent Garden, and set by Mr. Stanley. 4to. 1760. This piece, though anonymous, was written by Dr. Hawkesworth. Yet, like most of the pieces composed for the sake of music, sound has been too much considered in it to give scope for very strong testimonials of that genius which the author has shown in many of his other writings. Nor can we indeed greatly approve of the choice of the subject. For although it is borrowed from the sacred writings, and historical fact is sufficient to authorize

Z I M

the catastrophe; yet the circumstances of a father (Zuran), and he a prince, a chief of a powerful people, urging his daughter to prostitution, the daughter glorying in that prostitution, not from affection to her lover, but for the destruction of a nation at variance with her own, together with the conclusion of the whole

Z I M

infamous bargain in the transfixion of them both in the very act of transport, seems to us to have somewhat too gross to suit a drama intended to serve the purposes of religion, and destined to be represented in a time of mortification, penance, and abstinence from every human, or at least corporeal, desire.

A P P E N D I X

TO THE

SECOND AND THIRD VOLUMES.

*[Those marked * were in the last edition ; but, by accident, omitted at their proper places in this.]*

A L L

THE ADVENTURES OF ULYSSES ; or, *The Return to Ithaca.* A classical Drama, from Homer, by James Mendham, jun. Small 8vo. 1811. Why did Mr. Mendham attempt blank verse ?

THE ADVERTISEMENT. F. by Mr. Fennell. First acted at the Haymarket, for the benefit of Mr. Lee Lewes, March 7, 1791. Though somewhat whimsical, this piece was indelicate ; and the incidents were not very probable.

ALEXANDER THE GREAT. T. revised by J. P. Kemble, and acted at Drury Lane. 8vo. 1795.

ALEXANDER THE LITTLE. F. Acted (as Victor informs us) at Covent Garden, 1764. We know no more of it.

ALFRED THE GREAT. Historical dramatic Piece, in three acts, by Mrs. Faucit. Performed at the Theatre Royal, Norwich, May 16, 1811.

ALL'S WELL THAT ENDS WELL. C. altered from Shakspeare, by F. Pilon. Acted at the Haymarket, 1785. N. P.

ALL'S WELL THAT ENDS WELL. C. adapted to the stage by J. P. Kemble, and now first published

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as it is acted at the Theatre Royal in Covent Garden. 8vo. 1811.

THE AMERICANS. Com. Op. First acted by the Drury Lane Company, at the Lyceum, April 27, 1811. This piece, which was ascribed to the pen of Mr. S. J. Arnold, bore strong marks of having been written in haste ; but its author had been injudicious enough to draw a prominent character in it as a lascivious and hypocritical old Quaker, a keeper of slaves, and covered with the most disgraceful crimes. The audience so strongly resented this unjust attack on a respectable sect, the most prominent enemies of slavery, as to have almost overset the piece at its first performance : it was then withdrawn for alteration ; and the Quaker character being suppressed, it was repeated a few nights with tolerable success. Music by Mr. King. Not printed.

ANY THING NEW ? Mus. F. [by J. Pocock]. First acted by the English Opera Company, at the Lyceum, July 1, 1811. Music by C. Smith. This very whimsical and entertaining production, which abounds with sprightly dia-

B E L

logue, comic situations, and ingenious allusions to the manners of the present times, was very successful on the stage. Svo. 1811.

AN APOLOGY FOR PARIS. We have heard that there is a short dramatic piece with this title in existence, written by Robert Baron.

ARGENTILE AND CURAN. A legendary Drama, in five acts, written on the old English model, about the year 1766, by William Mason, M. A. Svo. 1797; Svo. 1811. The motto to this piece is from Beaumont and Fletcher's prologue to their play of *The Captain*:

"This is nor comedy, nor tragedy,
"Nor history."

The story is taken from an old narrative poem called *Albion's England*, by W. Warner, and is to be found in Percy's *Reliques of ancient English Poetry*, vol. ii. p. 233, 1st edit.

ASTREA APPEASED. Op. translated from Metastasio, by Francis Olivari. Dublin, Svo. 1797. Mr. Olivari (though a foreigner) has done great justice to his original.

B.

THE BARRIER OF PARNASSUS. By C. Dibdin. Acted at the Circus.

THE BEE-HIVE. Mus. Farce. Acted by the Drury Lane Company at the Lyceum. This piece, which we have heard ascribed to a Mr. Millingen, met with great success. Though the dialogue does not abound with wit, the scene is kept alive by humour in the characters, and a rapidity of incident. The equivoque in the second act also is dexterously managed. Music by Horn. Svo. 1811.

BELISARIUS. T. by Thomas Underwood. Printed at Madras. Svo. 1782.

B O A

THE BENEVOLENT TAR. By C. Dibdin. Acted at the Circus.

BESSY BELL AND MARY GRAY; or, *Love in the Highlands*. Mus. Drama, by A. McLaren. 12mo. 1808. Performed at Dumfries.

THE BIRD'S NEST. Drama, by Charlotte Sanders. This piece and another petty drama are introduced in *The Little Family*. 12mo. 1797. See THE LITTLE GAMESTER.

THE BIRTH-DAY; or, *Reconciliation*. C. translated from the German. Svo. 1799. Never acted.

THE BIRTH OF JUPITER. Op. translated from Metastasio, by Francis Olivari. Dublin, Svo. 1797. Well executed.

BLACK AND WHITE; or, *Don't be angry*. Farce. Acted Jan. 31, 1811, at Mr. Rowles's villa, called Grange House, in Kent. We have not heard of its having been printed.

THE BLACKSMITH'S DAUGHTER. Of this drama we have no other knowledge than that it is noticed by Gosson, in *The Schools of Abuse*, 12mo. 1579, p. 22.

THE BOARDING-HOUSE; or, *Five Hours at Brighton*. Mus. Farce, by Samuel Beazley, jun. First acted, Aug. 26, 1811, by the English Opera Company, at the Lyceum. Music by Horn. Svo. 1811. The subject seems to promise some whimsical incident; nor is the piece devoid of humour; the first act, however, is the best. Among the attempts at character are, Mr. Fidget, master of the boarding-house, who is a speculator in all possible speculations; a militia-man brim full of new proverbs; and a boxing Oxonian, who is continually putting on the gloves and sparring at every one who comes near him. This character, though drawn with some humour, and perhaps with

B O M

too much fidelity, was not well received. The *slang* which pleased so much in *Cypher*, and gave popularity to *Hit or Miss*, appears to have lost somewhat of its effect; and the fistic hero in this afterpiece was several times interrupted by bisses in the full flow of his pugilistic eloquence. The farce, however, had a successful run.

BOMBASTES FURIOSO! A Burlesque Tragic Opera, in one act. Performed at the Haymarket with considerable success, 1810. This was the production of Mr. William Barnes Rhodes, a clerk in the Bank, and was received with considerable applause. It was a palpable imitation of *Tom Thumb*, and other such pieces; but had not the same effect, for the want of point. When productions of this nature were first brought forward, they were intended to ridicule the bombast of modern tragedies; and in doing this they had sometimes a prodigious effect. Times, however, are changed. Few new tragedies are now written that find their way to the stage; and, consequently, this species of satire becomes unfashionable, and loses much of its force. Mr. Rhodes, thinking, perhaps, with Peter Pindar, that

“ Cars to our coffin adds a nail, no doubt;
“ And every grin, so merry, draws one out;”

appears to have had no intention beyond that of exciting the risibility of an audience: and if that be the fact, he succeeded as completely as it was possible for him to desire. The comic humour and grotesque countenances of Liston and Mathews were irresistible; while the mock dignity and studied deportment of Taylor produced an equally ludicrous effect.

C A R

A trio between Miss Kelly and Messrs. Liston and Mathews, to the tune of “O Lady fair!” was the very climax of the ludicrous. Not printed.

BORDER FEUDS; or, *The Lady of Buccleuch*; a Musical Drama, taken from Mr. Walter Scott's *Lay of the last Minstrel*, was announced in April 1811, as in rehearsal at the Dublin Theatre, and to be speedily produced.

THE BRIDAL RING. Dram. Rom. by Frederic Reynolds. First acted at Covent Garden, Oct. 16, 1810. The plot of this drama was founded on the story of *The Two Emmelines* in Miss Lee's *Canterbury Tales*; and some of the situations were well calculated for stage effect; but, on the whole, it was not much approved, and was withdrawn by the author after a few nights' performance. Not printed.

THE BRITISH CARPENTER. By A. M'Laren. 12mo. Date not known. It is, however, nearly the same piece as **THE CORONATION**, by the same author.

THE BROTHERS. C. by James Murphy French. It had been offered to, and read by, Mr. Garrick, but declined. Not printed. Of this piece, which was founded on the *Adelphi* of Terence, a specimen will be seen in Mr. Foote's *Life of Arthur Murphy, Esq.* 4to. 1811, pp. 140, 141.

BRUTUS. T. We find this piece, which is interesting, and contains many excellent passages, in a book entitled *Juvenile Essays in Verse*, &c. Svo. Printed at Warwick about 1805.

C.

THE CARTHAGINIAN HEROINE. T. One act only of this piece

C H I

was finished at the death of its author, the late Rev. John Logan.

THE CASKET. Mus. Ent. by J. B. Fisher. 12mo. 1808. Printed in a volume with *Pathetic Tales, Poems, &c.* Never acted. Though refused at one of the theatres, however, this piece is superior to some that have been accepted.

CASSANDRA. T. translated, by Philip Yorke, Lord Viscount Royston, from the original Greek of Lycophron, and illustrated with notes. Printed at the university press at Cambridge. 4to. 1806. Not published.

CATHARINE AND PETRUCHIO. C. taken by David Garrick from *The Taming of a Shrew*. Revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden. 8vo. 1810.

THE CHIEFTAIN'S RETURN; or, Perfidy Punished. Drama, in three acts, by Joseph Blacket. 12mo. 1811. Of this play the story is simple, yet interesting, and judiciously conducted; and the characters, in general, are well drawn. Never acted.

THE CHILDREN'S FRIEND, translated from the French of M. Berquin, in 6 vols. 12mo. 1793, by Lucas Williams, contains, besides several dramatic dialogues, narratives, &c. the following regular dramas:

VOL. I.

(1.) *The Little Fidler.* Dr. in one act.

(2.) *The Good Son.* Dr. in two acts.

VOL. II.

(1.) *The Little Gleaner.* Dr. in one act.

(2.) *The Sword.* Dr. in one act.

(3.) *The Veteran dismissed with Honour.* Dr. in one act.

C O N

(4.) *The Fathers reconciled by their Children.* Dr. in one act.

(5.) *A good Heart compensates for many Indiscretions.* Dr. in one act.

VOL. III.

(1.) *The Commodore's Return.* Dr. in one act.

(2.) *The Page.* Dr. in one act.

(3.) *Vanity punished.* Dr. in one act.

(4.) *The Christmas-Box.* Dr. in two acts.

(5.) *The Greyhound and the Ring.* Dr. in two acts.

VOL. IV.

(1.) *The Little Gamblers.* Dr. in one act.

(2.) *The Little Needlewomen.*

(3.) *The Deserter.* Dr. in three acts.

(4.) *The Fire.* Dr. in one act.

(5.) *Blind-Man's Buff.* Dr. in two acts.

VOL. V.

(1.) *Fashionable Education.* Dr. in one act.

(2.) *The Military Academy.* Dr. in one act.

(3.) *The Conjuring Bird.* Dr. in one act.

VOL. VI.

(1.) *The School for Stepmothers.* Dr. in one act.

(2.) *Sequel to the Military Academy.* Dr. in one act.

COLIN'S WELCOME. Past. by John O'Keeffe. This first dramatic attempt of its author in Ireland is said to have been replete with pleasant situations, and well received on the stage. Not printed.

THE COMEDY OF ERRORS, adapted to the stage by Thomas Hull; revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden. 8vo. 1811.

THE CONFESSION. A play with this title was advertised by

C R E

Mr. Cumberland, in 1809, as forming part of a collection of his dramas, intended for publication by subscription. Never performed.

THE CONJUROR. F. by James Murphy French. Offered to the London theatres; but never acted or printed. See Mr. Foote's *Life of Arthur Murphy, Esq.* 4to. 1811, p. 86.

THE CONQUEST OF GRANADA. M. D. Rom. altered from Dryden. Acted at the Tottenham Street Theatre, Jan. 1811.

CONTRARIETY; or, *A new Broom for the new House*. Comic Piece, in two acts, by John Tomlinson, as performed at the new Theatre, Stafford. Printed at Stafford, small 8vo. 1792. The plot is taken from *The Romance of the Day*, with such alterations as seemed necessary to adapt it to a dramatic piece. The author tells us that it was "designed for local representation only; being the hasty production of moments abstracted from his professional avocations."—Scene, Greenwich and its vicinity. Time about six hours.

THE COOPER OUTWITTED; or, *Harlequin Happy*. Pant. Acted at Drury Lane, 1742. N. P.

THE COTTAGE FOUNDLING; or, *The Robbers of Ancora*. Melo-Dr. by—Kean. Acted at Carlisle, 1811.

COUNTRY COURTSHIP. Mus. Int. Performed one night at the York Theatre, in 1773. N. P.

THE COURAGE OF LOVE. See LOVE AND HONOUR.

An Interlocutory Discourse concerning THE CREATION, FALL, AND RECOVERY OF MAN. By Samuel Slater. Lond. 8vo. 1679. This, which is in dialogue, is a sort of sacred drama, giving a description of Adam's fall. The speakers are God, the Son, Adam, Eve, Satan, Angels. The author

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professes to have followed much in the *method* of Milton, "*but in a more plain and familiar style.*" How near he approaches his method, and how far he has amended his style, the following lines will show: speaking of the Deity, he says,

"He essence and existence owes to none.
"Whom can he owe it to, being God alone?"

"Himself he his own happiness doth call:

"What can he want, who in himself hath all?"

"Both life, and light, and love, and every thing,

"Which may delight and satisfaction bring.

"Of company there is no want, for he
"Hath in himself a Blessed Trinity," &c.

The concluding lines are not easily equalled:

"We shall obtain all gladness in that day,

"When sorrow and sighing shall flee away."

THE CRIMPS; or, *The Death of poor Howe*. T. in one act, as lately performed at a House of Ill-fame, or what is called a Recruiting Office, in London, with universal execration. By Henry Martin Saunders. 8vo. 1794. This is a sort of inflammatory catch-penny, founded on the circumstance of a man, of the name of Howe, having lost his life in endeavouring to escape, by a window, from a chamber in which he had been confined in a recruiting-office, in August 1794; and which gave rise to very alarming riots.

THE CRISIS. F. acted at Town Malling, in Kent. Ascribed to Dr. Perfect. Not printed.

THE CRITIC OF TASTE. See MARFORIO.

CROAKING; or, *Heaven send we may be all alive this Day three Months!* A dramatic Piece in one

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act, taken and altered from Goldsmith's *Good-natured Man*. Performed by the Drury Lane company at the Lyceum, May 2, 1810, for Mr. Downton's benefit. Not printed.

CUPID HIS CORONATION, in a Mask, as it was presented, with good approbation, at the Spittle, diverse tymes, by Masters, and yong Ladyes that were theyre scholars, in the yeare 1654. Written by T. J. A manuscript in the Bodleian. *Rawl. b. 165*.

THE CURIOUS IMPERTINENT. See MARRIED BEAU.

D.

DARKNESS VISIBLE. Farce, by Theodore Edward Hook. First acted Sept. 23, 1811, at the Haymarket. Svo. 1811. This piece contains a series of ludicrous situations and diverting incidents, some passable puns, and some sentiments less novel than just. It was, however, admirably acted, and well received.

DAVID AND BETHSABE. See LOVE OF KING DAVID, &c.

THE DEATH OF SOCRATES. T. by Elizabeth Harrison. Svo. 1756. Printed in *Miscellanies on Moral and Religious Subjects, in Prose and Verse*. Never acted.

THE DEFEAT OF APOLLO. See THE MIRROR.

* THE DEVIL OF A DUKE: or, *Trappolin's Fugaries*. Ballad Farce, by R. Drury. Svo. 1732. Acted at Drury Lane. This is only an alteration, with the addition of a few songs, of the comedy of *Duke and no Duke*.

THE DOUBLE MARRIAGE; or, *The Husbands reformed*. Com. of two acts. Performed at the York Theatre, one night only, in the year 1768. It is said to have been written by a gentleman of Wake-

D U E

field, but has never been printed, we believe.

THE DOUBTFUL SON; or, *Secrets of a Palace*. Play, in five acts, by W. Dimond. Performed for the first time at the Haymarket Theatre, July 3, 1810, and received with applause on several subsequent nights. Svo. 1810. Of this piece the incidents are well managed, and the interest is kept up till the conclusion. The *personæ dramatis* are naturally drawn, and in general supported by good and appropriate sentiments. Mr. Dimond, in his preface, tells us, that he wrote it from the incidents, which lingered upon his recollection, of a very old Spanish romance perused by him in his childhood. We know not this; but it seems to us little more than an alteration of Beaumarchais' last production, which appeared in Paris soon after the breaking-out of the Revolution, and was called *L'Autre Tartuffe*; ou, *La Mere Coupable*. [See also FRAILTY AND HYPOCRISY.] The moral, that every deception is evil, and that confidence ought never to be withheld in those relations of life which render it a duty, is properly inculcated. There is a scene at the end, however, in which Malvogli, when his arts are discovered, claims the house and property of his patron, which bears, perhaps, too close a resemblance to one in the comedy of *The Hypocrite*.

THE DREAM OF SCIPIO. Op. translated from Metastasio, by Francis Olivari, professor of modern languages. Dublin, printed in Svo. 1797. This, considered as an English translation by an Italian writer, is really very creditable to his skill and judgment.

THE DUELLISTS. By A. McLauren. See THE ELOPEMENT.

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E.

THE EARL OF DEVON; or, *The Patriots*. Sketch of a Tragedy, by Joseph Blacket. 12mo. 1811. The historical part of this tragedy is founded on the memorable fact of the Danes being defeated by the Earl of Devon, at the castle of Kinwith, near the river Taw, and their celebrated standard taken, at the time when Alfred, supposed dead, resided in the little island of Athelney.—There are some admirable scenes in this drama, which make us regret the premature death of its author.

THE EARL OF STRAFFORD. T. by William Russel. Left unfinished in MS.

KING EDWARD III. Drama, by William Blake. Printed in a pamphlet, entitled *Poetical Sketches*. 8vo. 1783. Never acted.

ELECTRA. T. by the Rev. John Logan. This piece was never acted, and remains still in MS.

THE ELOPEMENT; or, *A Caution to young Ladies*. Dram. Piece, with songs, by A. M'Laren. Performed by His Majesty's Servants of the Theatre Royal, Edinburgh. To which is added, **THE DUEL-LISTS.** 12mo. 1811.

EMPRESS AND NO EMPRESS; or, *Mr. Bonny's Wedding*. F. with songs, by A. M'Laren. 12mo. 1810.

THE ENCHANTED CASTLE. Pant. by Miles Peter Andrews. Acted at Covent Garden near thirty nights, 1786-7. N. P.

THE ENCHANTED ISLAND; or, *The Freeborn Englishwoman*. M.E. by Mrs. T. Robertson. Acted at Wisbeach, 1796.

ENGLAND'S GLORY; or, *The Defeat of the Dutch Fleet by the gallant Admiral Duncan, on the memorable Eleventh of October.* Occ.

F R E

Piece. Acted at Covent Garden. Oct. 18, 1797.

ETHELRED. A legendary Tragic Drama, by Mrs. Richardson, one of the patentees of Drury Lane Theatre, and widow of the late Joseph Richardson, Esq. M. P. This play was advertised in 1810 as being in the press, to be published by subscription; but we are not certain whether it has appeared.

THE EXILE; or, *Love and Honour*. Dr. in five acts, by William Earle, jun. Printed, with *Trifles in Verse*. Small 8vo. 1804.

F.

FALSE SHANE; or, *The White Hypocrite*. C. by Henry Mackenzie. Acted, without success, at Covent Garden.—Mentioned in p. 401, by its second title only.—Edinburgh, 8vo. 1803.

THE FARO TABLE. C. by John Tobin. This piece, which was chiefly written in bed during illness, in 1795, was accepted at Drury Lane Theatre, but never brought before the public.

FAST BIND FAST FIND. Gabriel Harvey, in *Pierce's Supererogation*, 1593, mentions this as a play of Heywood's.

THE FATAL LOVE. One of the MS. plays destroyed by Mr. Warburton's servant. Probably Chapman's play. See Vol. II. p. 229.

THE FIRST OF SEPTEMBER; or, *Every Man his own Partridge*. We have heard a piece with this title ascribed to Mr. Robert Olliphant.

THE FOLLY OF PRIESTCRAFT. See **THE CONVERTS**.

THE FORCED LADY. T. by Philip Massinger. See **MINERVA'S SACRIFICE**.

THE FRENCH DANCING MASTER

G I P

TER. A play with this title was acted about 1623; but is not now known.

THE FRENCH SCHOOLMASTER. C. 4to. Such a play is advertised, at the end of *THE WITS*, Svo. 1662, as sold by Henry Marsh, at the Prince's Arms, in Chancery Lane; but we have never met with it.

THE FRIENDLY TARS. By C. Dibdin. Acted at Sadler's Wells.

G.

THE GAUNTLET. Drama, in three acts. Performed at Brandenburg House Theatre, June 1804. N. P. This comic piece was a translation from the German. Prologue by the Margravine of Anspach.

THE GAZETTE EXTRAORDINARY. C. by J. G. Holman. First acted, April 23, 1811, at Covent Garden. Svo. 1811. This is a lively and amusing play; the characters are well drawn, and the language is unexceptionable. It met with great success.

THE GENTLE LAIRD. A Ballad Interlude, by Charles Bonnor. Acted with good success at Bath. It was founded on the popular Scotch drama of *The Gentle Shepherd*; the lovers of which piece were brought forward in their married state, with their infant bairns, and produced an interesting and impressive effect. Not printed.

THE GENTLE SHEPHERD, converted into English prose, by A. McLaren. See *SPITE AND MALICE*.

GIL BLAS, OF SANTILLANE; or, *The Fool of Fortune*. P. Acted at the Royalty Theatre, 1788. N. P.

THE GIPSEY PRINCE. M. Ent. [by Thomas Moore]. Acted at the Haymarket in July 1801.

H A M

Though not very interesting as a drama, it contained some humour, and was interspersed with pretty music from the pen of Mr. Kelly. Not printed.

THE GOLDEN MEAN. M. Ent. by George Brewer. This piece was never acted or printed; but was once rehearsed for performance at Drury Lane Theatre.

THE GREEN-EYED MONSTER; or, *How to get your Money*. Mus. Farce. First acted by the Drury Lane Company at the Lyceum, Oct. 14, 1811. The author is said to be Mr. Pocock, who wrote *Hit or Miss*; but it fell short of that piece in the public favour. It bore marks of being a hasty production; but has been several times performed. Not printed.

A GREEN-ROOM SCENE. See *PHILOCTETES IN LEMNOS*.

GUSTAVUS VASA. Grand Hist. Opera, by W. Dimond, jun. First acted at Covent Garden, Nov. 29, 1810, and well received. This was a conversion of *The Hero of the North* (by the same author) into an opera, on occasion of the arrival in England of the fugitive deposed king, Gustavus of Sweden, with the *incog.* title of Count Gottorp. Music by Kelly. Not printed.

H.

HAMLET TRAVESTIE: in three acts, with burlesqued annotations, after the manner of Dr. Johnson and George Steevens, Esq. and the various commentators. By John Poole. Small Svo. 1810. This piece, which was written with a view to performance, is ingenious, without extravagance. The soliloquies are turned into songs; and the modern slang words and phrases are here and there scattered with a very ludicrous effect,

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We scarcely know whether Mr. Poole has been more felicitous in his burlesque version of the tragedy, or in his imitations of the frequently frivolous notes with which Shakspeare's text has been overlaid by his over-zealous annotators. Altogether it is a very amusing performance, and has, since its publication, been often produced at the minor theatres.

HARLEQUIN AND ASMODEUS; or, *Cupid on Crutches*. Pant. Acted at Covent Garden 1810-11. The principal merit of this piece, which, however, had a great run, and is still on the stock-list, is in its scenery, which is ingenious and splendid almost beyond any thing that we recollect to have seen in a pantomime. There is one among the tricks of this piece that will long be remembered for its ingenuity; we mean, the pugilistic cabbage and its vegetable appendages. N. P.

HELTER SKELTER; or, *The Devil upon Two Sticks*. A Comedy, as it is spitefully acted between High Church and Low Church, in most taverns about London. This piece is by Edward Ward, and printed in the 3d volume of his *Miscellanies*; but, though called by him a comedy, it is not at all suited to the stage; being merely a dialogue between a High and a Low Churchman respecting the *Divine Right of Kings*, &c.

HENRIQUE, PRINCE OF SICILY. An unfinished Tragedy, by A. Greenfield; printed in a volume with Poems, 1790.

HERCULES. Masque. See **THE NOVELTY**.

THE HERMIT; or, *Quarter Day*. Burl. Op. Performed for a benefit at Dublin, 1792.

THE HERMIT OF WARKWORTH.

T. In *The European Magazine* for 1789 there is an extract from a tragedy founded on Dr. Percy's ballad under the above title, which is stated as being in MS. and likely to remain so.

THE HEROINE OF CAMERIA. Trag. by William Hayley. One of *Three Plays*, printed in a volume at Chichester, Svo. 1811. Scene Snowdon, in Wales.

HIGH LIFE IN THE CITY. C. by E. J. Eyre. First acted at the Haymarket July 25, 1810, and but indifferently received; but afterwards judiciously improved, and several times repeated. Svo. 1810. This piece has but little of plot, nor is that little very new; the principal idea appearing to be the same as that of Massinger's *City Madam*. It contains, however, some excellent passages, and many palpable hits at the prevailing follies of the day; and the moral inculcated throughout is excellent; viz. to show the ruinous consequences that must ever result from the absurd desire of rivalling in expense those placed above our sphere by fortune or birth; to exemplify the miseries to which so vain a contest exposes us; and to impress on the public mind, that he who lives within his income, is the man most respectable and most respected. To the printed play is prefixed the subsequent address to the public:

"The following letter having appeared in *The Theatrical Examiner* of Sunday the 5th of August, I shall print it here, with some of Mr. Lee [Leigh] Hunt's observations on my conduct as an actor, and an author. 'I was preparing,' says that gentleman, 'my critical knife for a decent analysis of Mr. Eyre's pericranium, when

H I G

H I G

“ the following letter, directed
 “ personally to me, was sent to
 “ *The Examiner* office :—

“ SIR, *Saturday night.*

“ As *The Examiner* generally
 “ takes a particular notice of thea-
 “ tricals, I wish, through the me-
 “ dium of your paper, to contradict
 “ a report generally circulated, and
 “ hitherto tacitly acquiesced in by
 “ myself, that the comedy of *High*
 “ *Life in the City* is written by me.
 “ The fact is, only two of its cha-
 “ racters, viz. those acted by Messrs.
 “ Mathews and Liston, proceeded
 “ from my pen; the plot, dialogue,
 “ &c. of the piece belong entirely
 “ to a lady, who requested me to
 “ superintend its production, and
 “ make what alterations seemed
 “ necessary for stage effect. The
 “ lady’s original motives for con-
 “ cealment have now ceased; and
 “ I am now authorized to state to
 “ the public, unequivocally, that
 “ Mrs. Cavendish Bradshaw is the
 “ real parent of the play now act-
 “ ing at the Haymarket Theatre.

“ I am, Sir, yours, &c. &c.

“ C. J. EYRE.

“ 31, *Hampden Street,*
 “ *Somers Town.*

“ After some severe comments
 “ on the play, Mr. Hunt concludes
 “ his remarks in the following
 “ words :—

“ I used to be willing to respect
 “ Mr. Eyre for his decent appear-
 “ ance on the stage, his attention
 “ to what was going forward, and
 “ a manner which, though decla-
 “ matory, seems indicative of a
 “ respectable understanding. But
 “ it is perfectly obnoxious to see
 “ him coming forward in a piece
 “ partly written by himself, as he
 “ did the other day in one that was
 “ entirely his own composition.
 “ It is so direct and awkward an
 “ appeal to the forbearance of the

“ audience, that were his produc-
 “ tions twenty times better, it
 “ would still be disgusting. If
 “ Mr. Eyre wishes to give the
 “ town a proof of his good sense,
 “ he will either write no more
 “ plays, or never appear in them
 “ himself; if he wishes to give
 “ them a still greater, he will avoid
 “ both.”

“ It has been my practice, no-
 “ ver to reply to any newspaper
 “ criticism; but, as the letter
 “ which was subscribed with my
 “ name was a gross and impudent
 “ forgery, I penned a hasty letter
 “ to the editor of *The Examiner*,
 “ of which the following, I be-
 “ lieve, is nearly a correct copy :—

“ SIR, *Sunday, 2 o’clock.*

“ Your paper has just reached
 “ me; and I beg leave to assure
 “ you, on the word of *truth*, that
 “ the letter you have inserted
 “ with my signature is a *forgery*,
 “ contrived by some secret enemy
 “ to injure me. I have not the
 “ honour of knowing (*nomine*
 “ *tantum*) Mrs. Cavendish Brad-
 “ shaw, and am shocked that her
 “ name should have been made the
 “ sport of criticism. The play,
 “ with all its numerous faults, is
 “ mine. Delicacy to the lady’s
 “ feelings, and your own regard to
 “ justice, will suggest to you the
 “ propriety of immediately unde-
 “ ceiving the public.

“ As you can have no personal
 “ enmity towards me, I am willing
 “ to suppose that your remarks on
 “ my play were the result of un-
 “ prejudiced judgment. They have
 “ excited my regret, not my anger.
 “ An humble author, such as I am,
 “ must bend, like the reed, beneath
 “ each gust of wind that blows
 “ against it.

“ You are greatly mistaken, Sir,
 “ if you imagine that I *voluntarily*

‘ appeared in my own pieces. Necessity alone urged me to it. Engaged for a particular line of acting, I was compelled, *most reluctantly*, to fulfil the duties of my station; and the mental torments I endured as an actor, on those occasions, were even greater than the lacerated feelings of a condemned author.

‘ With regard to the charge of presumption, in daring to commence dramatist, I might, in justification, quote a passage from the Roman satirist:

—‘ *Stulta est clementia, cum tot ubique*

Vatibus occurras, perituræ parcere chartæ.

‘ But, Sir, I have better motives— Finding that my income was inadequate to the demands of an increasing family, I dedicated my leisure hours to writing for the stage; but the fruits of my honest industry have been all destroyed.

‘ You, Sir, cannot possibly think more humbly of my abilities, as an actor, than *I* do; and happy should I be if my circumstances would allow me to indulge your wishes, by relinquishing a profession, in which even the brightest talents are exposed to slander.

‘ This communication, Sir, is not penned in order to extort your compassion; for, bred up under the habits and education of a gentleman, I scorn to sue for pity.

‘ I shall call at your office tomorrow, to request a sight of the letter which bears my name, and endeavour, if possible, to discover the infamous author of it.

‘ I am, Sir, yours, &c.

‘ E. J. EYRE.’

‘ Having by this public declara-

tion avowed myself as the real parent of the following comedy, Mr. Lee Hunt is at liberty to take up the critical knife against me; and, after having murdered the child, to resume his *favourite* and *humane* amusement of scalping the father.

‘ 31, *Hampton Street,*
Somers Town.”

HONOUR AND LOVE. A Dialogue, in two acts, for five persons, by Richard Hey, LL. D. This, with another, called *SHELTER*, written for a private family, was printed at York, 8vo. 1791; but not published.

THE HONOUR OF WOMAN. See THE SPANISH VICEROY.

THE HONOURABLE DECEIVERS. See LOVE AT A LOSS.

THE HONOURED LOVES. See FOUR HONOURED LOVES.

THE HOUSEKEEPER. Farce, by Dr. John Hoadly. This was on the plan of *High Life below Stairs*, but never performed. It is still in MS. but we know not in whose possession.

HOW TO GROW WISE; or, *Folly Exposed*. Dr. Piece, with songs, by A. M'Laren. Acted at Dumfries. 12mo. 1808.

THE HULLA. C. by Richard Glover, from a story (that of Prince Maliknasir) in the *Turkish Tales*. Left in MS. at his death.

HUMOROUS ETHICS. Five Plays to cure the vices and follies of the age. 8vo. 1757. See BACON, DR. PHANUEL, Vol. I.

THE HUMOURS OF HARROGATE. Farce, of two acts, by Francis Meek. Performed at Harrogate, but never printed.

I.

THE IMPRISONMENT, RELEASE, ADVENTURES, AND MARRIAGE OF

K A M

HARLEQUIN. Pant. Acted at Goodman's Fields, 1740.

THE *INVISIBLE KNIGHT. A play of this name is mentioned by Dondolo, in Shirley's *Bird in a Cage*, act ii. But this is all that we know of it.

THE IRISH CHAIRMAN. By C. Dibdin. Acted at Sadler's Wells.

J.

JACK THE GIANT-KILLER. Grand Mock-Heroic Serio-Comic Ballet of Action. Performed by the English Opera Company at the Lyceum, August 13, 1810. Bartholomew Fair would have been a more appropriate scene, than a Theatre Royal, for such a performance; which, though decidedly condemned on the first night, was served up several times afterwards. The scenes, particularly that of the giants' castle, did infinite credit to the talents of Mr. Greenwood. N. P.

THE JEW. A Play mentioned by Gosson, in *The Schoole of Abuse*, 12mo. 1579, p. 22, as having been played at the Bel Savage. Not printed.

THE JUDGE. Com. translated from the French of Madame Genlis. Svo. 1781; 12mo. 1787.

K.

KAMTCHATKA; or, *The Slaves' Tribute.* Mus. Drama, in three acts, by Chas. Kemble. First acted Oct. 16, 1811, at Covent Garden Theatre. This was little more than Kotzebue's *Count Benyowsky* converted into an opera. Mr. C. Kemble appeared to have been too anxious to adhere to his original, and greatly erred in so doing; as he was thereby led to preserve some

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ensurable, because immoral, points of the German dramatist. Had Mr. C. Kemble trusted more to his own taste and judgment, the piece had, doubtless, been much better. As, however, with a respectful deference to public opinion, that does him honour, he withdrew it from the stage after a few nights performance, we are spared the pain of being more particular. Great expense appeared to have been bestowed on the scenery and decorations. Music by Ware and T. Welsh. Not printed.

KATE OF ABERDEEN. C. Op. We have heard that Mrs. Robinson wrote a piece with this title; but have never seen it.

THE KISS. Com. by Stephen Clarke. First acted Oct. 31, 1811, by the Drury Lane Company, at the Lyceum. Svo. 1811. This play is little more than an alteration of *The Spanish Curate* of Beaumont and Fletcher.

THE KNIGHT OF SNOWDOWN. Mus. Dr. in three acts, by Thomas Morton. Acted, with success, at Covent Garden. Svo. 1811. This play is founded on Mr. Walter Scott's poem called *The Lady of the Lake*; but in the progress of the piece there are very considerable deviations from the original story; of which, however, many of the most romantic scenes are introduced with the happiest effect; particularly the instantaneous appearance, on the sound of Roderick's bugle, of his martial clan concealed in the obscurity of the forest, but intent on their chieftain's call. Never did theatrical contrivance call forth a more sudden, simultaneous, or lasting burst of admiration, than this did from the audience on the first night. Music by Bishop.

LIB

L.

THE LABYRINTH FARM; or, *The Fashionable Recluse*. Com. written by a Gentleman of Glasgow, and first performed at the Theatre in that city, July 29, 1811, with great applause. In the third act, a procession of British weavers was introduced, with the loom actually at work, and symbols of every branch of the business.

THE LADIES' STRATAGEM. C. of two acts, by Robert Hitchcock. This piece was acted, one night, at the York Theatre, in the year 1775, for the benefit of the author. Not printed.

THE LADY OF THE LAKE. Mel. Dr. Rom. by E. J. Eyre. Acted at the Edinburgh Theatre. Svo. 1811.

THE LADY OF THE TOWER; or, *The Midnight Watch*. Burl. Acted Feb. 4, 1811, at the Tottenham Street Theatre, for the benefit of Mr. Peuley.

THE LAW-SUIT. Com. by Mr. Brenan. Not printed, nor, we believe, ever acted. See Art. **BREMAN**, in Vol. I.

THE LAWS OF NATURE. Com. Ascribed, by Winstanley and Wood, to Thomas Lodge and Robert Green.

THE LEEDS MERCHANT. Com. of two acts, by Dr. George Wallis. Performed one night, at Leeds, in the year 1776, but without success. Not printed.

LIBERALITY AND PRODIGALITY. Com. Anonymous. Winstanley and Wood ascribe this to Thomas Lodge and Robert Green.

THE LIBERTINE LOVERS. Com. in five acts, by Joseph Blacket. 12mo. 1811. This play is written

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chiefly in blank verse. The language is, generally, good, the incidents are sufficiently probable, and the piece, on the whole, is far from uninteresting.

LONDON OUT OF TOWN; or, *The Family Geniuses*. Farce, with songs, by A. M'Laren. 12mo. 1809.

LOST AND FOUND. Com. by M. K. Masters. Acted by the Drury Lane Company, at the Lyceum, 1811. The dialogue of this play is of rather a superior kind; the piece is not deficient in humour; and some of the serious scenes have considerable energy and interest. Svo. 1811.

LOVE AND LOYALTY. Walker's *Fate of Villany* was once acted under this title, in Dublin, 1744, but without success.

* **LOVE IN A MIST**. A Farce, by John Cunningham. Acted at Dublin. 12mo. 1747.

LOVE IS THE CONQUEROR; or, *The Irish Hero*. Comedy, by Robert Ashten. Never acted. This play, in MS. was sold at King and Lochee's Auction Rooms, October 18, 1810 (Lot 1052). It has a prologue and epilogue to it, and a dedication to Viscountess Mountjoy.

THE LOVERS OF THEIR COUNTRY; or, *Themistocles and Aristides*. A piece with this title was performed at the Haymarket Theatre, February 14, 1770, for the benefit of Mr. Lalauze; but never heard of afterwards. Not printed.

LOVERS' QUARRELS. Com. in three acts. Taken from Vanbrugh's *Mistake*, by Thomas King. First acted at Covent Garden, Feb. 11, 1790. Some excrescences in the original are removed, little is added, and the alteration is on the whole highly creditable to the

M A G

Judgment of Mr. King. Not printed.

M.

M. P.; or, *The Blue Stocking!* Comic Opera, in three acts. Performed for the first time, Sept. 9, 1811, by the English Opera Company, at the Lyceum. Svo. 1811. This very successful piece is the production of Thomas Moore, Esq. the well-known translator of Anacreon, and writer of some amatory poems, under the assumed name of Thomas Little, Esq. It is an elegant and pleasant jeu d'esprit, containing some laughable equivoque and broad humour, intermixed occasionally with scenes of pathos. Lady Bab Bleu is a literary woman of fashion, a class of beings which our modern lecturers have re-invigorated; a vestige of the Bas Bleu Club; whose primary ambition is, to be imagined a philosopher in petticoats. The author appears to us to have had an eye, in sketching this character, to that of Miss Beccabunga Veronica, in the comic opera called *The Lakers*. Some of the songs possess considerable poetical merit. The music by the author.

MACHEATH IN THE SHADES; or, *Bayes at Parnassus*. Serio-Com.-Farcic-Ballad Opera. Acted at Covent Garden, 1735. N. P.

THE MAD CAPTAIN. Burl. Acted at Yarmouth, 1769, and ascribed to the pen of Geo. Alex. Stevens.

MAD TOM OF BEDLAM; or, *The Distressed Lovers; with the comical Humours of Squire Numskull*. Droll, by Thomas Dogget. Not printed.

THE MAGIC BRIDE. Dram. Romance, by Lumley St. George Skeffington. First acted by the

M O T

Drury Lane Company at the Lyceum, December 26, 1810, with great applause, and several times repeated. In this piece Mr. Skeffington had dramatised (for the first time, we believe) the Rosicrucian philosophy, of which Pope made such excellent use in his *Rape of the Lock*. The magic Aurora was perfectly new to the stage. The piece possessed considerable interest; and curiosity was kept alive to the conclusion. Music by Horn. Not printed.

MARIUS AND SYLLA. See THE WOUNDS OF CIVIL WAR.

MARMION; or, *The Battle of Flodden Field*. Historical Romance, by Henry William Grosette. Performed at the Theatre Royal, Norwich, May 4, 1811.

MEDEA. Tr. Translated from Seneca, by C. A. Wheelwright, A.B. Published in *Poems, original and translated*. Svo. 1810.

THE MELANCHOLY KNIGHT. By Samuel Rowland. A play of this name was entered at Stationers' Hall, December 2, 1615. Not printed.

THE MERCHANT OF VENICE. A Comedy, revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden. Svo. 1810.

THE METEOR; or, *A Short Blaze but a Bright one*. Farce, in two acts, by J. B. Gent. Svo. 1809. Never performed.

THE MODERN HONEYMOON. Farce, in three acts. Performed at Wisbeach. Not printed.

MONTBAR; or, *The Buccaneer*. Trag. by George Moore. 4to. 1804. Never acted.

MOTHER REDCAP. Play, by Michael Drayton, in conjunction with Anthony Mundy. Acted 1597. Not now known.

O L D

THE MYSTERIE OF INYQUYTE. The catalogue of the British Museum mentions a drama, by Bishop Bale, with this title.

N.

NEHEMIAH. Sacred Drama, in six parts, by John Mackett. Svo. 179 .

A NEW WAY OF WOOING. Farce, of two acts, by Francis Meek. Acted at the Harrowgate Theatre; but not printed.

A NEW WAY TO PAY OLD DEBTS. A Comedy, adapted to the stage by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden. Svo. 1810.

NO PRELUDE! A sort of dialogue prelude, with this title, written by Mr. Colman, junior, was delivered at the opening of the Haymarket Theatre, with an almost entirely new company, May 16, 1803. It was performed by Messrs. Elliston and Waldron (as acting manager and prompter), and contained much humour and point; but was never printed.

O.

OCTAVIA. Tr. Translated from Seneca, by C. A. Wheelwright, A. B. Published, Svo. 1810, in a volume, entitled *Poems, original and translated*.

THE OFFERING OF ISAAC. Sacred Drama, the production of a youth, printed in a volume of *Poems on various Subjects*. Small Svo. 1811.

THE OLD ROSCIUS; or, *The World for Novelty*. Burlesque Interlude for Cold Weather. To which is added **A SOLBIE** AND **A SAILOR**. A musical Farce, by A. McLaren. 12mo. 1805.

O U T

THE OLD WOMAN OF EIGHTY. By C. Dibdin. Acted at Sadler's Wells.

ONE O'CLOCK; or, *The Knight and the Wood Daemon*. Grand musical Romance, by M. G. Lewis. First performed, August 1, 1811, by the English Opera Company, at the Lyceum. Svo. 1811. This is merely the melo-drama of *The Wood Daemon*, of the same author, expanded and dilated into a three act piece. Music by Kelly and King. It is a most splendid spectacle in the performance; but, as a literary production, has little merit.

OURSELVES. Com. by Miss Chambers. First acted, March 2, 1811, by the Drury Lane Company, at the Lyceum. Svo. 1811. With much abruptness and improbability in the incidents of this play, and more of variety than novelty in the characters, there is yet such a chaste simplicity in the language as approaches to elegance; the sentiments, expressed and inculcated, do credit to the author's heart and understanding; and these are judiciously relieved by situations well suited for stage effect, and scintillations of wit, and scenes of vivacity and pleasantry, which secured to the piece a very favourable reception. It has been justly remarked of this comedy, that it "is ingenious, "amusing, and tasteful; and a "new and striking proof, that female genius only wants opportunity, to show itself equal to "that of men in vigour and fertility; and superior, very far superior, in the delineation of "natural feeling."

THE OUTSIDE PASSENGER. Farce, with songs, by George Brewer. First acted at the Haymarket, July 4, 1811. Music by Reeve, Whitaker, and D. Corri-

P E A

Not printed. There was a not wholly unsuccessful attempt at character in the person of Fog, a spruce clerk to Leno and Co. milliners, in Bond Street, who is travelling for orders, but whose head is full of classical and poetical quotations, which he murders at every line. In one instance, he whimsically expresses his abhorrence of superficial knowledge, by exclaiming—

“Drink deep, or taste not the *Peruvian* spring.”

He talks of *Cicero* (Sisyphus) rolling a stone up a hill, and of the torments of *Tarantulus* (Tantalus); *cum multis aliis*.—It ran six nights, and notice was then given, that its next performance would be timely announced; but we believe it did not appear again.

P.

IL PASTOR FIDO. Three select scenes, in Italian and English, of the musical entertainment so entitled, written originally by Guarini. By D. Bellamy. 12mo. 1740.

THE PEASANT BOY. Opera, by W. Dimond. First acted January 31, 1811, by the Drury Lane Company, at the Lyceum. 8vo. 1811. Music by Kelly. There is little novelty in the construction of this piece; yet it is not without scenes of deep interest. On the first night's performance, Miss Kelly, who acted the part of the Peasant Boy (Julian), either from her feelings being strongly operated upon by the part, in the scene where she had to plead her cause before the tribunal, or being overcome by the former exertions of the evening, fainted away on the stage. The opera had a great

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run. In the printed copy Mr. Dimond has indirectly thrown himself upon the mercy of the critics, by the following confession; viz.—“Considered by the “rules of the legitimate drama, “he is thoroughly aware of its “slightness and insufficiency; but “as similar productions have long “since been tolerated by the town, “he requests of the public justice, “that he may now be criticised “rather *comparatively* than *positively*; and that if his demerits “do not exceed those of his fortunate predecessors, his sentence “may be tempered with an equal “lenity.”

THE PHYSICIAN AGAINST HIS WILL. There is among Flecknoe's poems a prologue, intended for a play with this title; which was, most probably, a translation of *Le Medecin malgré Lui* of Moliere; but whether the piece itself was Flecknoe's, or some other author's, we know not; nor do we believe that it was ever printed.

THE POOR GENTLEWOMAN. Com. by Miss Isdell. Acted at Crow Street Theatre, Dublin, March 1811, with great success. The heroine of the piece was a female *Goldfinch*; and the satire is directed against those ladies who, laying aside all the delicacy and softness of their sex, only wish to rival the heroes of the Four-in-hand Club. We know not whether it has been printed, or not.

THE PRETENDER. Play, by Joseph Elderton. This piece was written in 1746, during the period of the rebellion, on the subject of Perkin Warbeck, and intended for Covent Garden Theatre; but the Goodman's Fields manager got up Forde's *Perkin Warbeck*; and Macklin produced, without success, his *King Henry VII.* at

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Drury Lane, before this could be got ready; which, therefore, was never acted, nor printed.—This information we derive from Mr. Weber's introduction to *Perkin Warbeck*, in his edition of Forde's Works, 2 vols. 8vo. 1811.

THE PRIVATE THEATRE; or, *The Highland Funeral*. Musical Drama, by A. McLaren. Acted by the Edinburgh Company at Dumfries. 12mo. 1809.

PYGMALION. A Lyrical Scene, translated into theatrical verse from the French prose of J. J. Rousseau, of Geneva. By William Mason. First published in the collection of his works, in 4 vols. 8vo. 1811.

Q.

QUADRUPEDS; or, *The Manager's last Kick*. Heroic-Tragic-Operatic Drama. Performed for the first time, July 18, 1811, by the English Opera Company, at the Lyceum. Not printed. There was a sort of prelude to this piece, which consisted of a dialogue between a theatrical manager and his creditors: the former, finding by the experience of an unsuccessful season, that no play would now draw without horses, explains to the duns, who surround him, an expedient to which he is about to resort in order to fill his empty benches, and thus procure the means of discharging his debts. The scheme that he has thought of is, to play *The Tailors*; or, *a Tragedy for warm Weather*, with the addition of quadrupeds. This introductory scene possessed some humour. Next followed *The Tailors*: a number of alterations were, however, made in it, and songs introduced, to adapt it to its present purpose. In the last scene, the Tailors, divided into two rival factions, the *dungs* and *flints*, ap-

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peared mounted on ponies, mules, asses, and horses created by the machinist. A mock fight took place, horse and foot mingled in the fray, and a tremendous discharge of cabbages closed the scene.—This piece, it is evident, was intended to burlesque the equestrian performances in *Blue Beard*, and *Timour*, at Covent Garden. But we always considered the violent opposition raised against the introduction of real horses on the stage, as being, in some degree, the effect of prejudice more than of sound judgment. Can there be any thing censurable in getting up a pantomime (if pantomime be at all tolerated) at the national theatre in as splendid a manner as it could be got up elsewhere? The admirers of Shakspeare, and of the legitimate drama, might derive much pleasing recreation from a piece so got up, after enjoying a higher treat. Such persons might be amused with pantomime for one hour, though they could not think of bestowing five on such an entertainment, by going to one of the minor theatres. To a numerous class, therefore, the exertions of the managers of Covent Garden Theatre appeared highly gratifying. The amusements furnished by battles and processions have long been popular with the town; and if the thing itself be allowable, it is surely better to exhibit live horses than wooden puppets; as living machinery is preferable to inanimate; and fine well-trained animals to wicker-work and pasteboard.

THE QUADRUPEDS OF QUEDLINEBURGH; or, *The Rovers of Weimar*. Tragico-Comico-Anglo-Germanico-Hippo-Ono-Dramatico Romance. Performed for the first time at the Haymarket, July

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26, 1811. Not printed. This was another satire on equestrian theatricals. There was first an introductory scene between a manager and an author; then followed the admired burlesque on the German school of the drama, which, about fourteen years ago, appeared in *The Anti-Jacobin*, and was attributed to the pen of Mr. Canning. See *THE ROVERS*, in p. 226.—The first act went off exceedingly well. The meeting of Matilda Pottingen and Cecilia Muckenfield, called forth loud bursts of laughter from all parts of the theatre; and the song of the captive Rogero, about the happy days he passed at the

“U—

“Niversity of Göttingen,”

told with the happiest effect, and closed the scene with general applause. The latter part of the romance was less successful. The force of the satire was not always felt; and in some instances, where it was felt, its propriety was not acknowledged. That scene of *Pizarro*, in which Rolla releases Alonzo from prison, was ridiculed in a manner too plain to be misunderstood. Cassimere released Rogero, by getting into the prison in the disguise of an apothecary, and giving the sentinel (a monk with a firelock) two 7s. pieces. The idea was instantly taken, and the scene had a strong effect on the risible muscles of the audience. Laughter, however, is not always a symptom of good humour; and in the present instance, far from proving to be such, it was but the harbinger of loud disapprobation. The romance concluded with a grand battle, in which the last scene of *Timour the Tartar* was closely imitated and burlesqued, in the first style of extravagance.

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Basket horses were seen on the ramparts of a castle, and prancing about in all directions. As a burlesque, *The Rovers of Weimar* was amusing: for it fastened on the most tangible absurdities of the German drama, and fastened on them laughably; but the laugh was at a “thing of other days:” the German drama is past and gone,—it is beyond the reach of ridicule,—its absurdities cannot be revived,—and they cannot now furnish matter for even the slight ridicule of a passing burlesque. This piece has been ascribed to Mr. Colman, we know not with what truth. It had a considerable run. The burlesque German drama was introduced by the following humorous prologue, avowedly from the pen of Mr. Colman; the parody in the first six lines will be obvious to most readers:

To lull the soul by spurious strokes of art,

To warp the genius, and mislead the heart;

To make mankind revere wives gone astray,—(*Stranger.*)

Love pious sons who rob on the highway;—(*Lovers' Vows.*)

For this the FOREIGN MUSES trod our stage,

Commanding German schools to be the rage.

Hail to such schools!—Oh, fine *False Feeling*, hail!

Thou bad'st *Non-natural Nature* to prevail;

Through thee, soft *Super-sentiment* arose,
Musk to the mind, like civet to the nose,

Till fainting Taste (as invalids do wrong,)

Snuff'd the sick perfume, and grew weakly strong.—

Dear JOHNNY BULL, you boast much resolution,

With, thanks to Heaven, a glorious constitution;

Your taste, recover'd half from foreign quacks,

Takes airings now on English horses' backs;

R O U

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While every modern bard may raise his name,
 If not on *lasting praise*, on *stable fame*.
 Think that to Germans you have given
 no check,
 Think how each actor hors'd has risk'd
 his neck;
 You've shown them favour—oh, then
 once more show it
 To this night's *Anglo-German, horse-play*
 poet!

R.

RAYMOND AND AGNES; or, *The Bleeding Nun of Lindenberg*. Melo-Drama. by Henry William Grosette. Performed at the Theatre Royal, Norwich, 1810. This is the serious ballet of the same name, with dialogue written to it. See TRAVELLERS BENIGHTED, in p. 469.

THE REJECTION; or, *Every Body's Business*. Farce. Acted by the Drury Lane Company, at the Lyceum, Nov. 20, 1811; but disapproved, and never repeated. Not printed.

THE REIGN OF HELLFIRE, *King of Rien de Tout*. Trag.-Com. Printed at York. Small Svo. 1760. Never acted. This is a piece of local satire.

RICHARD CORDELION. Play, licensed in 1598; but not now known.

ROMEO AND JULIET. A Tragedy. Adapted to the stage by David Garrick; revised by J. P. Kemble; and published as it is acted at the Theatre Royal in Covent Garden. Svo. 1811.

THE ROUND ROBIN. Com. Op. in two acts, by C. Dibdin. Performed at the Haymarket, June 1811. Not printed. As the production of a dramatic and musical veteran, to whom the public stands deeply indebted, not only for much rational amusement, but also for the effective inculcation

of moral and patriotic feeling, we really regretted the failure, on the stage, of this petite piece, which we may perhaps consider as a dramatic pin-basket. The music was composed by the author; in justice to whom, it may be proper to observe, that Mr. Paine, the principal vocal performer in his piece, was very hoarse; and an apology also was made for Mrs. Liston (who had some pretty airs to execute), as suffering under indisposition. Of course, these were severe drawbacks on the representation of *The Round Robin*.

THE ROYAL OAK. Hist. Play, by W. Dimond. First acted June 10, 1811, at the Haymarket. Svo. 1811. The title will, of course, induce the reader to suppose that the period of our history referred to, is that which is so familiar to every one, the concealment of Charles the Second in the branches of the oak, after the battle of Worcester. This is, in fact, the case; and it certainly required some boldness in an author to dramatize incidents so near our own times, and at the same moment to violate historical truth. The attempt, however, has been made; and, so far as the approbation of an audience may be thought to sanction it, it has been sanctioned. Charles, after his adventures in the oak, finds refuge in the house of Col. Windham; and the Parliament officers having entered in search of him, young Windham delivers himself up as the fugitive Prince, whose person was unknown to them. Charles is then made to repair to the tent of Fairfax, commander in chief of the Parliamentary army, and there to prevail upon this chief not only to suffer young Windham to escape, but also to permit Charles himself

S O N

to go at large. This is certainly made an interesting incident in the piece, having all the accompaniments of parental terror and anxiety for the fate of young Windham, with the addition of the painful solicitude of his intended bride; but it has the defect of being inconsistent with truth. The piece terminates with the escape of Charles from the coast on board a vessel. The dialogue is neat, and the stage-effect very good. The play had a great run. Music by Kelly.

S.

SAINT ANTHONY'S FIG. Mus. Ent. by Geo. Brewer. This piece was once in rehearsal at Drury Lane Theatre; but never came to performance. Not printed.

SAPPHO. A Lyrical Drama, in three acts, by William Mason, M. A. Svo. 1797; 8vo. 1811. Scene Sicily.

THE SCARBOROUGH LASS. Int. by Francis Gentleman. Acted at the York Theatre; but not printed.

* **THE SCHEMING VALET;** or, *Brother and Sister.* Interlude, extracted from Moliere, printed in *The Theatrical Museum.* Svo. 1776.

THE SEDUCER. Trag. by C. Masterton. Svo. 180.

SERAPHINA. Play, translated from the *Cenie of De Grafigny*, by Dr. Thomas Blacklock. Not printed. See Sir William Forbes's *Life of Beattie*, vol. i. p. 138.

SHANCKE'S ORDINAIRE. Com. by John Shancke. Acted at Blackfriars, 1623-4. Not printed.

THE SLAVES. By A. M'Laren. See **A WIFE TO BE SOLD.**

A SOLDIER AND A SAILOR. Musical Farce, by A. M'Laren. 12mo. 1805. See **THE OLD ROSCIUS.**

THE SONG OF SOLOMON. A

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poetical translation from the original Hebrew: with preliminary discourse, and notes historical, critical, and explanatory. By Ann Francis. 4to. 1781. This is the Song of Solomon arranged as a sacred hymeneal drama, divided into acts and scenes, according to the opinions of Gregory Nazianzen, Harmer, and others.

THE SPANISH FATHER. Trag. by Henry Mackenzie. Printed in the 8th volume of his works, Edinburgh, Svo. 1808. Never acted. It is founded on that passage in the history of Spain which relates to the invasion of the Moors; assisted, it is said, by Count Julian, whose daughter the Spanish monarch had seduced.

THE SPANISH HEROINE; or, *The Female Patriots.* Mus. Dram. by A. M'Laren. 12mo. 1808.

SPITE AND MALICE; or, *A Laughable Accident.* Dram. Sketch. To which is added, an humble attempt to convert **THE GENTLE SHEPHERD** into English prose. In two acts. By A. M'Laren. 12mo. 1811.

T.

THE TEA-ROOM; or, *Fiction and Reality.* A Play, in two acts; "with the song in a new pantomimical interlude, entitled *The Enchanted Cave;* or, *The Black Joke and Harlequin Staghunter;* the object of which is to ridicule *The Lass of the Lake*, and to bring nonsense into contempt. The characters are numerous, and absolutely original, all human, and their conversation something like neat dialogue, worthy of the class to which they belong.—Sold by the author, and by all booksellers who choose to send for a dozen copies, but no allowance to the trade on single copies; therefore

T I M

gentlemen and ladies, to be certain of having copies, should send to the author, 23, —" Were we to proceed a step further, cheek by jowl, with this redoubtable writer, in his *annonce*, we should certainly receive a hint from the Stamp-office. He calls it, however, *A new Play on a new Plan*, and thus much we hope we may say for him with impunity. 1811.—Need we add, never acted?

THREE SOUND NAPS. Op. by Sir John Carr, founded on an Eastern story. Never acted nor printed.

TIMOUR THE TARTAR. Grand Rom. Mel. Drama. By M. G. Lewis. First acted at Covent Garden, April 29, 1811. Music by M. P. King. Not printed. This piece, which was very successful, was written on the *spur* of the occasion, in consequence of the great attraction of the *real horses* in the revived exhibition of *Blue Beard*. Some part of it might be considered as a satire upon a neighbouring potentate. Timour is an usurper, of low origin, and raises his needy relations to princely dignity. Having murdered the King, and taken his infant son prisoner, whom he confines in a dungeon, he wishes to strengthen his throne by a marriage with the blood royal of *Georgia*, and sends an embassy to demand the princess of that country to wife. This affords an opportunity for the Ex-Queen to personate the Princess of Georgia; and, in that character visiting Timour, to endeavour to deliver her child. Her adventures, and "hair-breadth 'scapes," in the fortress of Timour, her getting her son out of Timour's clutches, and triumphing over him in battle, constitute the body of this melodrama. The dialogue was very

T I M

weak, and the incidents were neither new nor natural; but stage-effect had been amply provided for. The quadrupeds sustained by far the most prominent parts in this drama. The white horse which carried the heroine (Mrs. H. Johnston) played admirably. He knelt, he leaped, he tumbled, he danced, he fought, he dashed into water and up precipices, in a very superior style of acting; and completely enraptured the audience. His fellow-labourers in the scene also displayed much ability, and fought, died, climbed up walls perpendicular, or scampered longitudinally, and leaped through breaches with the greatest ingenuity. The whole piece was sedulously contrived for show, and nothing could be more beautiful than some of the scenery. The mother-of-pearl chamber, and the closing scene, a fine compound of cataract and castle, deserve all the praise that can be given to the scene-painter. This last scene, and its whole gorgeous exhibition, is worth being commemorated by itself. After the Georgians had threatened to storm the castle, and Timour had retorted by threatening to stab the Princess, she glided from his hand, and sprung from a height, which really appeared too perilous to give pleasure to the spectators. She was seen struggling with the waves of the cataract, and her child plunged in on horseback to save her. After rising from wave to wave, the Princess and her son gained the land, and ascended the cascade on horseback. Some displeasure against the introduction of the horses appeared to have been predetermined on by the critics in the pit and boxes; but the admirable acting of the animals gradually

VIC

softened the asperity of their enemies, and the melo-drame concluded with a general shout of approbation.

THE TRAVELLERS BENIGHTED; or, *The Forest of Rosenwald.* Melo-Drama. First acted Sept. 30, 1811, at the Haymarket. Not printed. Our account of the serious ballet of *Raymond and Agnes* will be seen in p. 193. The present piece adhered closely to the ballet, in the division of its scenes, and the occurrence of its incidents. The story, however, which before was developed in dumb-show, was here delivered in dialogue; but this was rapid in the extreme. It was loudly condemned the first night, but acted several times afterwards: no uncommon thing in our times.—Might not this be the very piece mentioned in p 407?

THE TRUE BORN IRISHMAN; or, *The English Sailors in Falkland's Islands.* Farce, by George Alex Stevens. This piece was acted at the York Theatre, in 1771; but, we believe, was never published.

TRIAL BY JURY. Farce, by Theodore Edward Hook. First acted May 25, 1811, at the Haymarket. Svo 1811. This piece abounded in bustle and pleasant equivoque, and had great success.

U.

UP TO TOWN. Com. Op by T. D. Lin. First acted at Covent Garden Nov. 11. 1811; but, not meeting with general approbation, the author withdrew it after the third night's performance. N. P.

V.

THE VICEROY. Træg by William Hayley. Scene, the city of Goa. This is one of *Three Plays*,

WON

printed together, at Chichester. Svo. 1811

THE VIRGIN VICTIM. Tr. Svo. 1777. Printed at Huntingdon.

VORTIGERNE. Play. Acted at the Rose Theatre, by the Earl of Pembroke's servants, 1593. Not printed.

W.

WHAT NEWS FROM BANTRY BAY? Farce, by Arch. M'Laren. This piece we have never met with, but think it has been printed.

WHERE TO FIND A FRIEND. Com. in five acts. Performed by the Drury Lane Company, at the Lyceum, on the 20th May 1811, for the benefit of Mr. Dowton; but never repeated. The sentiment was moral, and the language correct; and it contained something to please, and nothing to offend. It is said to have been the production of Mr. Leigh, the author of *Grieving's a Folly*. Not printed.

WHIMSICALITY; or, *Great News from France.* Mus. Farce, by A. M. Laren. 12mo. 1810.

THE WHISPERER; or, *What you please.* A play of this name is recorded by Talham, who has printed a prologue of his own to it (as spoken at the Red Bull) in his *Ostello*, &c.

A WIFE TO BE SOLD; or, *Who bids most?* Musical Farce. To which is added, *The Slaves*, a Dramatic Piece, with Songs. By A. M'Laren 12mo 1807.

THE WINNER'S TALE. A Play; adapted to the stage by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden Svo. 1811.

A WOMAN NEVER VEX'D. See **A NEW WONDER.**

THE WONDER OF A WOMAN. Play Acted, according to Henslowe, October 15, 1595. Not now known.

LATIN PLAYS.

**AMORIBUS PERINTHI ET TY-
ANTES.** Comœdiam facetam, by
William Burton. Written in 1596;
but, we believe, never acted nor
printed.

LELIA. Com. Acted before the

Earl of Essex, in Queen's College,
Cambridge, about 1590. See Ful-
ler's *History of Cambridge*, page
156.

NECTAR ET AMBROSIA. Trag.
by Edmund Campian. N. P.

ORATORIOS.

DAVID AND JONATHAN. Sac.
Orat. 4to. 1761.

ISAAC. Orat. composed by Gior-
dani; which is all that we are
able to say about this piece.

JEHOSHAPHAT. Orat. in two acts.
Set by Smith, but never perform-
ed. See Coxe's *Life of Smith*.

JUDITH. Orat. by Mr. Price.
Set by Smith.

REDEMPTION. Orat. The words
compiled from Scripture by the
Rev. William Coxe. Composed by
Smith, but never performed.

THE WOMAN OF SHUNEM. See
ELISHA.

ADDITIONS AND CORRECTIONS

TO THE

SECOND AND THIRD VOLUMES.

VOL. II.

P. 5. No. 35.] This drama has been printed in the sixth vol. of *The Spirit of the Public Journals*, 12mo. 1811.

P. 15. No. 140.] Mr. Davies, in his *Life of Garrick*, 4th edit. vol. ii. p. 41, says, that Lord Bolingbroke wrote three stanzas of "Rule Britannia" in this piece.

P. 16. No. 155.] For "in an Uproar," read "in a Hurry."

P. 21. No. 197.] For "R. G." read "Robert Green."

P. 27. No. 254.] This piece is in the possession of Mr. Bindley, of the Stamp-office.

P. 31. No. 299.] Is in the same gentleman's collection.

P. 36. No. 346.] This play was first acted July 12, 1759; the house being opened for that night only.

No. 352.] For "1631," read "1635."

P. 39. No. 381.] The author has been guilty of an anachronism, in introducing a *Mayor* of Winchester in a play referring to the first century.

P. 42. No. 403.] For "1724," read "1722."

No. 408.] For "1731," read "1732;" and for "1710," read "1709."

P. 49. line 1.] For "Griffiths," read "Griffith."

P. 53. No. 70.] The part of Scrub is said to have been sketched from Thomas Bond, a servant in Sir The. Biddulph's family great part of his life, and who died at Lichfield, December 21, 1758, aged 82.

P. 56. No. 85.] For "ascribed to," read "by."

P. 60. No. 131.] For "1659," read "1672."

P. 61. No. 139.] For "Hear It Out," read "Hear Him Out."

No. 148.] For "1783," read "1782."

P. 62. No. 154.] On the 18th of February 1811. this piece was brought out at Covent Garden, in a style of splendour which did great credit to the liberality of the managers. But that which made the revival chiefly memorable was, the introduction on the stage of real cavalry. About twenty of the most beautiful horses ever seen, under the management of Messrs Parker, Crossman, and others, performed astonishing feats of agility in the attack on Blue Beard's castle. Their attraction was so very great, that the managers soon repeated the experi-

ment in a piece called *Timour the Tartar*. In both, the horses were at once greatly abused by the critics, and greatly followed by the town. See p. 465.

P. 63. No. 101.] For "Paul," read "Richard Paul."

P. 65. No. 176.] After &c. read "by J. P. Kemble."

P. 73. No. 291.] For "1709," read "1703."

P. 76. No. 11.] For "Marina," read "Mariana."

P. 86. No. 86. CASSANDRA PSEUDOMANTIS (Κασσανδρα Ψευδομαντις).] Since writing this article, we have seen a perfect copy; and observe that it was printed in 1800, 8vo. for sale (109 loosely-printed pages) at 5s.

P. 89. No. 112.] For "and was ascribed, we believe justly," read "made by."

P. 99. No. 174.] For "Hayley," read "Stayley."

P. 109. No. 237. line 2.] For "we believe," read "by."

P. 110. No. 244.] This author, in his dedication, mentions Mr. Stanley's and Mr. Theobald's translations; but says, that neither of them hath given us the whole of the play; which he has done.

No. 246.] For "Ruggles," read "Ruggle."

P. 118. No. 306.] For "1631," read "1630."

No. 310.] A caricature print of Pope, Gay, and Arbuthnot, is prefixed to this farce.

P. 124. No. 343.] For "Plymouth," read "Plympton."

P. 129. No. 394.] Read "Bartley" [perhaps "Berkley."]

P. 130. No. 399.] Mr. Park thinks it probable, that the author was Sir Francis Kinaston;—of whom an account will be found in Wood, *Athen. Oxon.*

P. 133. No. 431.] Was writ-

ten, we understand, by the Rev. John Haggitt.

P. 137. No. 467.] Mr. Davies observes, that in this play is to be found a more genuine representation of the loose manners, obscene language, and dissolute practices, of Charles the Second's reign, than in any other play whatsoever.

Col. 2.] The passage from *THE COURAGEOUS TURK* is not correctly quoted: it should run as follows:

———"How now, ye Heav'ns! grow
you

"So proud, that you must needs put on
curl'd locks,

"And clothe yourselves in periwigs of
fire." *Act 5. Sc. 3.*

No. 472.] For "where the author was a fellow," read "of whom the author was one."

P. 144. No. 515.] We have heard this piece ascribed to Mrs. Inchbald.

P. 147-8.] Dele "No. 552."

P. 154. No. 41.] This play was Mr. Holcroft's.

P. 162. No. 111.] For "Mr. Theodore," read "the Rev. James."

P. 163.] Dele "No. 123."

P. 170. No. 185.] In the possession of Lumley St. George Skeffington, Esq. at Skeffington Hall, Leicestershire.

No. 187.] Dele the last three lines, and say, "See *IGNEZ*."

P. 172. line 6.] For "make," read "leave."

P. 173. No. 213.] For "Visiting Day," read "Lady's Visiting Day."

P. 176. col. 2. line 3.] For "1789," read "1790."

P. 181. No. 274.] This piece was among those which were destroyed by Mr. Warburton's servant.

P. 182. col. 2. line 7.] For "To," read "Who."

P. 183. No. 17.] Is said to have been written before the author was sixteen years of age.

P. 187. No. 42.] For "1767," read "1754."

P. 195. No. 109.] For "Frances," read "Francis."

P. 197. No. 134.] The MS. is in the library of Lichfield cathedral.

P. 199. No. 151.] An abridgment of this piece will be found in the Appendix (No. I.) to Jackson's *History of the Scottish Stage*.

P. 200. No. 162.] Add, "Svo. 1694."

P. 203. No. 182.] Dele "N.P." and add, "Printed, with two other plays, at Chichester, Svo. 1811."

P. 207. No. 208.] For "in the year 1760," read "March 3, 1759."

P. 215. No. 43.] For "1801," read "1802."

No. 47.] Dele "by George Colman." And for this gentleman, read "Mr. Garrick."

P. 216. No. 55.] Mr. Egerton ascribes it to W. Grove.

P. 217. No. 69. line 2.] For "Morris," read "Matthew Robinson (Morris)."

P. 219. line 6.] For "her," read "Julia's."

P. 222. No. 116.] It was originally written in five acts, and offered to Mr. Harris under the title of *The Plague of Riches*; but as a full piece it was not likely to have succeeded.

P. 228. No. 144.] For "1726," read "1729."

P. 230. No. 158.] For "Trag." read "Play."

P. 237. No. 216.] Mr. Egerton ascribes it to Joseph Dorman.

P. 246. No. 307.] Dele "Mentioned in Campbell's *History of Scottish Poetry*," and substitute, "Printed with *Poems chiefly in the Scottish Dialect*, at Montrose, in Svo."

P. 248. No. 334.] We find, by

Henslowe's list, that this piece was acted at the Rose Theatre, March 6, 1591. At this time Fletcher was fifteen years of age, and Beaumont only six. It is clear, therefore, that it was a juvenile work of the former; unless we should suppose it another piece under the same title.

P. 255. No. 3.] We were misled, by its title, to suppose, that this piece had never been mentioned before: but see TRYALL OF CHEVALRY.

P. 261. No. 44.] Dele the last four lines, and say, "See THE SHOEMAKER'S HOLIDAY."

P. 262. No. 52.] At the end of the article, add, "See John Heywood's PLAY OF GENTILNESS AND NOBILITIE. Query, Are they not the same?"

P. 265. No. 79.] For "The Kind Impostor," read "She would and She would not."

P. 267. No. 99.] For "William Scott," read "Walter Scott."

P. 275. No. 168.] Respecting this play, see Lady Hertford's *Letters*, i. 98.

P. 290. No. 142.] Say, "by J. D."

P. 291. No. 149.] For "Not printed," read "Svo. 1774."

P. 295. No. 173.] Add, "Yet the prologue has these lines:

—"By his feeble skill [Crown's] 'tis
built alone;
The divine *Shakspeare* did not lay one
stone."

P. 300. No. 208.] This piece was written by a Mr. Robertson.

P. 304.] Dele "No. 235." It is not a dramatic piece, but a poem of some merit.

P. 314. No. 322.] The author of this piece was Archibald McLauren.

P. 316. No. 337.] It is printed in *The Gentleman's Magazine*, vol. xxxiv. p. 38.

P. 324. line 15.] Add, "This

play was made one of the objects of Mr. Sheridan's attack, in his attempt to set aside a claim established by the joint application of M. G. Lewis, J. Cobb, and P. Hoare, on the arrangement of the theatrical embarrassments, before the Lord Chancellor, at Lincoln's Inn, in the year 1800. This application was known by the name of *The Authors' Petition*, and was successful in securing the right of authors to regular payment at the Theatre."

P. 335. No. 141.] Printed, 8vo. 1781.

P. 336. No. 147. lines 10, 11.] Dele "closely and impartially adhered;" and say, "generally adhered (though he has introduced an interview between Mary and Elizabeth, which never took place)."

P. 339. No. 3.] For "T. E. Hook," read "the Rev. James Hook"

P. 344. No. 30.] For "1793," read "1794."

P. 347. No. 55.] Add, "On the 20th of May 1803, it was brought forward at Covent Garden for the benefit of Mrs. Litchfield, and received with unbounded applause. The recommencement of hostilities, and Buonaparte's renewed threat of invasion, gave an electric force to several passages. Into the mouth of Falconbridge (the Bastard) Dr. Valpy had put the following eloquent speech, in reply to the offers of the Dauphin:

"*Fal.* France offer freedom! Was France ever free?

No, from the days of Caesar to this hour France bow'd the neck beneath a master's sway.

And should the hapless time arrive, when France

Shall see the honours of her throne laid low,

Then shall her nobles bleed, her temples blaze,

Her towns fall prostrate, and her fields lie waste;

Then, grinning o'er her prey, fell Anarchy Shall arm her hundred tyrants with the scythe

Of desolating rage; nor shall her people E'er taste of ease again, till happier times Shall raise a lawful Monarch, and restore The mild protection of her ancient laws! Give England freedom! Did she ever stoop To bondage unreveng'd, nor reassume Her wonted fire? Did not invading Julius Start at the form of Liberty, that frown'd From Albion's towering cliffs? Did not the Normans

Soon feel the sacred flame? And has not John

Sea'd the Great Charter of our liberties? Blest with our rights, we urge no further claim.

The English laws are written in our hearts; We will not change them! May they last for ever!

The happiness of those who feel their blessings,

The admiration of the envying world!"

P. 355. No. 10.] To the dedication, in a copy that we have seen, was subscribed in MS. (apparently the autograph of the author), James J. Foord.

No. 13.] For "Goodall," read "Woodill."

P. 361. No. 11.] Winstanley and Wood ascribe this piece to Thomas Lodge and Robert Green.

P. 362. No. 27.] By the Rev. James Plumtre.

P. 372. No. 95.] In the collection of Mr. Malone.

No. 103.] Langbaine, without assigning any reason, positively says, that Brewer was not its author.

P. 375. No. 127.] Mr. Davies says, that this play, and *The Fair Quaker of Deal*, were the favourites of George the Second.

P. 380. No. 154.] For "Barclay," read "Berkley."

P. 394. No. 275.] For "1674," read "1664."

P. 399. No. 320.] Add, "4to. 1720."

VOL. III.

P. 3. No. 4.] For "1674," read "1673."

P. 4. No. 16.] For "priest," read "priestess."

P. 13. No. 89.] Dele "We believe."

P. 19. No. 117.] This piece is a Tragi-Comedy.

P. 25. No. 168.] For "180," read "1807."

P. 28. No. 185.] For "1659," read "1658."

P. 33.] Dele "No. 229;" which will be found among the Oratorios.

P. 35. No. 249.] Add, "[by Dr. Valpy]."

P. 36. No. 258.] For "1767," read "1754."

P. 37. No. 261.] Is taken from *The False Count* of Mrs. Behn.

P. 46. No. 337.] Only two copies of this piece are known to be in existence; viz. one in Mr. Garrick's collection; and one (*imperfect*) bought by Mr. Kemble for 16*l.* 16*s.*

P. 49. No. 349.] For "the Hon. George Lambe," read "Charles Lamb."

P. 52. No. 364.] This "pleasant and diverting comedy" is execrable nonsense.

P. 53. No. 373.] Mr. Egerton assigns this piece to a Mr. Francis Stamper.

P. 64. No. 455.] For "P." read "R. P."

P. 65. line 1.] For "Drury Lane," read "by the Drury Lane Company, at the Haymarket, 1793-4."

P. 74. No. 25.] In the possession of Mr. Malone.

P. 96. No. 44.] For "mutual energy," read "mutual errors."

P. 140.] The articles numbered 117, 118, are out of alphabetical

order, and should have been inserted between Nos. 112 and 113, in p. 138.

P. 140. No. 124.] This is merely an alteration of the foregoing piece.

P. 142. No. 139.] For a copy of this play (edit. 1620) Mr. Kemble paid the sum of 24*l.* at Mr. Reed's sale.

P. 145. No. 156. line 2.] For "Thomas," read "Richard."

P. 146. No. 160.] For "Alexander," read "Arsaces."

No. 161.] The author of *Philotus* was Robert Semple.

P. 150. No. 178. line 6.] Dele "said to be."

P. 168. No. 249.] For "Dram. Rom. &c." read "Drama in five acts [by Stephen Clarke]. Small 8vo. 1809."

P. 177. No. 312. line 2.] For "Keate," read "Colman." In lines 7, 8, 9, dele "We have seen it called *The School of Shakspeare*."

P. 179. No. 323.] Add, "12mo. 1575."

P. 188. No. 3.] Mr. Egerton assigns this piece to Mr. Jesse Foot.

P. 195. No. 37.] Serjeant Kite was taken from real life: from one Jones, a facetious though infamous fellow, whom Capt. Farquhar once had in his company; and who, we have heard, was afterwards hanged for robbing a gentleman in St. George's Fields.

P. 196. No. 42.] After S. Foote, jun. insert " [the Rev. Francis Wingham]."

No. 46.] In the second edition (published the same year) a new scene was added in the second act.

P. 199. No. 58.] The third edition, 4to, 1675, announces "amend-

ments and large additions by the author."

P. 204. No. 90.] For "Rug-gles," read "Ruggle."

P. 206. No. 105. line 3.] In-sert "4to. 1681." Line 5, for "1681," read "1691."

P. 208. No. 122.] For "Rights of Hecate," read "Rites of He-cate." Of course, the article should be placed between Nos. 130 and 131.

P. 210. No. 141.] In the 6th line, for "blank verse," read "rhyme."

P. 225. No. 226.] In the 6th line, after the word compiled, in-sert "[by Dr. Valpy]."

P. 232. No. 274.] Since this article was printed, we have as-certained, that the alteration al-luded to was made, not by Mr. Garrick, but by Mr. Love [Dance].

P. 239. No. 40.] Dele the 5th, 6th, 7th, 8th, and part of the 9th lines; and say, "This piece, the title-page says, was acted at the Theatre Royal in Dublin; but there are no actors' names with the list of dramatis personæ. The play is dedicated to the Earl of Inchiquin. A copy of the 4to. edition has been purchased by Mr. Jones since the article No. 40 was printed."

P. 255. No. 135.] What we have heard since this article was printed convinces us, that the play was not a legitimate object of pub-lic criticism; having been only printed for presents among the friends of the family: it never approached to publication.

P. 263. No. 196.] This was an early production of Mr. O'Keeffe's.

P. 273. No. 276.] After "Svo." insert "1603. [a misprint for 1703] 1718."

P. 289. line 11.] For "nearly," read "neatly."

P. 295. No. 419.] We have heard a Mrs. Raynford mentioned as the author (a *coup-d'essai*). The music by Mr. Webbe.

P. 312. No. 534.] Dele "but not printed," and say, "printed in 12mo. but not published."

P. 333. No. 107.] The MS. is in the collection of Lumley St. George Skeffington, Esq. at Skef-fington Hall, Leicestershire.

P. 335. No. 110.] Herbert, it must be observed, corrects, in a MS. marginal remark, "4to. 1558," to "8vo. 1538;" and he had a copy of it.

P. 343. No. 173.] For "acted at the Haymarket, 1776," read "First acted at the Haymarket, July 2, 1778."

P. 353. col. 2. line 4.] For "li-brary, except that," read "libra-ries, except those of the Marquis of Stafford and."

P. 354. No. 271. line 3.] Read "Sherburne, 8vo. 1679; 8vo. 1701."

P. 357. No. 296.] There is a copy in the Bridgewater collection.

P. 369. No. 14.] For "Unfor-tunate Brothers," read "Unna-tural Brothers."

P. 377. No. 25.] The story will be found in Croxall's *Select Novels*.

P. 390. No. 20.] Winstanley and Wood ascribe it to Lyly.

P. 399. No. 63.] Printed in *The Busy Body*, a periodical paper, vol. ii.

No. 64.] Is out of alphabetical order, and should be placed be-tween Nos. 70 and 71.

P. 402. No. 85.] Add, "See FALSE SHAME, in THE APPENDIX."

P. 412. No. 165. line 2.] For "Thomas," read "Richard."

P. 432. col. 2. No. 14. lines 16, 17.] For "one of the newspapers," read "*The Public Advertiser*."

P. 435. col. 2. No. 1. Dido.]

John Ritwise, it would seem, had nothing to do with the composition of this play. Mr. Hatcher, who collected an account of all the provosts, fellows, &c. of King's College, Cambridge, now in MS. in the Bodleian, expressly says it was written by Edward Haliwell. Hatcher's account was deemed of such value and accuracy, that the learned Thomas Hearne was at the trouble of transcribing the whole of his work. This copy is in Bodley.

P. 438. No. 5.] We understand, that this piece was written by Dr. Thomas Beard, who was Oliver Cromwell's schoolmaster.

P. 439. No. 4.] Nash, in *Have with you to Saffron Walden*, 1596, speaks of a "fellow, that in the Latin tragedy of *King Richard*,

cried, *Ad urbs, ad urbs, ad urbs*; when his whole part was no more but *Urbs, urbs, ad arma, ad arma*."

P. 444. GIDEON.] Dele "Set by Handel;" and say, "The music compiled partly from Handel, by Smith." See Coxe's *Life of Smith*, p. 54.

P. 445. No. 1.] MANASSEH was written by the Rev. Martin Madan, and printed, 4to. 1765.

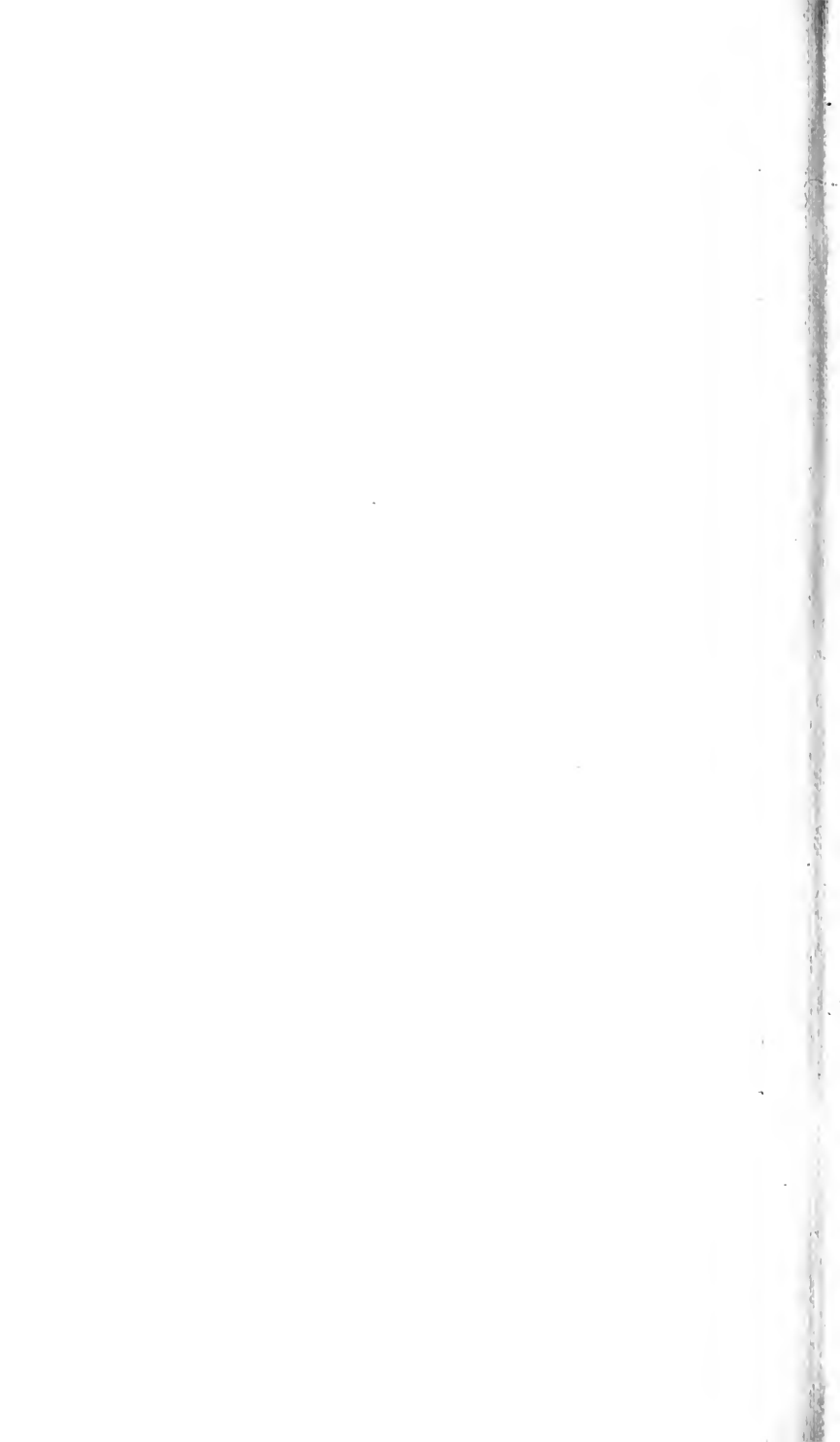
P. 446. OMNIPOTENCE.] Performed at the Haymarket Theatre.

No. 4. RUTH.] This was written by Dr. Haweis; set first by Giardini, and afterwards by Mr. Samuel Wesley.

P. 447.] The Nos. 7 and 8 should have been printed as one article.

No. 3.] For "1767," read "1754."

THE END.



Z

Baker, David Erskine

2014

Biographia dramatice

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1812

v. 3

General

Reference

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